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Founded in 1898 by JOHN C. FREUND



## PHILHARMONIC-OPERA MERGER IS VETOED BY TOSCANINI

Negotiations for Return of  
Stokowski to Philadelphia  
Orchestra Go on Amid Board  
Dissension

### Conductors Shift Abroad

Weingartner Succeeds  
Krauss at Vienna Opera as  
Latter Takes Furtwängler  
Post in Berlin — Kleiber  
Move to Quit Thwarted

THREE developments in the affairs of leading musical institutions of the world have been of widespread interest during the fortnight. A cable message from Europe that Arturo Toscanini has disapproved the proposed merger of the New York Philharmonic-Symphony with the Metropolitan Opera caused the abandonment, at least for the time being, of these negotiations. In Philadelphia peace efforts were made, looking toward the retention of Leopold Stokowski as musical director and conductor of the Philadelphia Orchestra despite his recent resignation. In Vienna announcement was made of the appointment of Felix Weingartner as successor to Clemens Krauss as director of the Vienna State Opera subsequent to the appointment of Herr Krauss to a similar position with the Berlin State Opera which Wilhelm Furtwängler lately relinquished in the Nazi controversy over the music of Hindemith.

Although plans for the Philharmonic-Symphony and Metropolitan Opera consolidation had been carried forward to the point of fact-and-figure conferences between the boards of directors of the two institutions, they were abandoned, or at least indefinitely suspended, when a rejection of the proposal was received from Mr. Toscanini. Discussing the matter with Bruno Zirato, assistant manager of the orchestra, in Italy, Mr. Toscanini expressed the opinion that

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### Toscanini to Conduct Operas at Salzburg

Although not yet formally announced by the Festival management, it is learned by MUSICAL AMERICA that Arturo Toscanini has agreed to conduct three performances of Beethoven's *Fidelio*, with Lotte Lehmann as Leonore, and three of Verdi's *Falstaff* at next summer's Salzburg festival.

It also is learned that Bruno Walter will conduct Gluck's *Iphigénie auf Tauris* for the first time in Salzburg.

## New Conductor Feted by Metropolitan "Family"



Wide World

Ettore Panizza, New Italian Opera Conductor at the Metropolitan, Was Honored at a Reception and Supper Given Recently by Giovanni Martinelli at the Beethoven Association, New York. Seen at the Party Were (Left to Right, Seated) Giulio Gatti-Casazza, Signor Panizza, Signora Panizza, Mr. Martinelli; (Standing) Giulio Setti, Rosa Ponselle, Walter Damrosch, Geraldine Farrar, Vincenzo Bellezza and Gladys Swarthout

## ROCHESTER ORCHESTRA PLAYS NATIVE WORKS

### Thirty-fifth American Composers' Concert Led by Dr. Howard Hanson

ROCHESTER, Dec. 20.—The thirty-fifth American composers' concert was presented at the Eastman Theatre on Dec. 6, by the Rochester Philharmonic, Dr. Howard Hanson conducting. The soloist was Allison MacKown, 'cellist, and the Eastman School Chorus participated in the last number.

#### First Performances

Works included *To Sylvanus* by Herbert Inch, a first public performance; *Five Miniatures* by Paul White; the *Andante Teneramente* from the *Nordic Symphony*, by Dr. Hanson; *Theme and Variations* for 'cello and orchestra by Marjorie Truelove MacKown, a first public performance, with Mr. MacKown as soloist; Timothy M. Spelman's *Pervigilium Veneris* (*The Vigil of Venus*), with the Eastman School Chorus and three soloists, Helen Maddock and Laura Kellogg, sopranos, and Leroy Morlock, baritone, and finally, the *Suite* from Dr. Hanson's opera, *Merry Mount*. Dr. Hanson explained to the audience that the reason for his *Andante* from the *Nordic Symphony* being on the program was a last minute

necessity owing to a late change in the broadcasting schedule.

#### Inch Work Applauded

Mr. Inch's music is interesting in composition and well constructed, but there is no feeling of joyousness or abandon as implied by the title. The audience however cordially applauded the composer. Mr. White's work, already played elsewhere, took the audience by storm. Full of charm and whimsicality, delightfully programmatic, it caused the listeners such joy that the last number, *Mosquito Dance*, had to be repeated. The other subtitles are *By the Lake*, *Caravan Song*, *Waltz for Teenie's Doll* and *Hippo Dance*. They were originally written for the composer's children.

Dr. Hanson's *Andante* was heard with the keenest pleasure after a lapse of

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## AIDA OPENS GATTI'S FINAL SEASON AT METROPOLITAN

Panizza, New Italian Opera  
Conductor, Enthusiastically  
Received in Debut by Capacity  
Audience

### House in New Dress

Rethberg, Olszewska, Martinelli, Tibbett and Pinza  
Acclaimed for Singing of  
Familiar Roles—Défrère in  
Charge of Stage

By A. WALTER KRAMER

THE air was crisp and expectancy was keen as the music of Verdi's grandest of grand operas, *Aida*, rang out on Saturday evening, Dec. 22, when the new season was ushered in at the Metropolitan Opera House, the season that is to be the final one of Giulio Gatti-Casazza's long reign.

In the audience, which filled the house to overflowing, were many of the old guard, both social lights and musical celebrities. In the lobbies and at the newly renovated bar, the handsome, new seats in the auditorium, the new decorations on the ceiling of the lobby and other similar refurbishings were pleasantly discussed, the general impression being that all had been done worthily. The old seats were even more roomy, to be sure, but some of the boards in the auditorium used to creak with age as late patrons marched down the aisle. That, happily, has been remedied.

The \$300,000 renovation undertaken since last spring and announced as only one-half the amount eventually to be expended in this direction would seem to serve as a tangible denial that the Metropolitan Opera is seeking a new home. For the present, now that its lighting system back stage has been brought up to date, it will get along satisfactorily where it is.

Musically the opening took on especial interest because of the debut of Ettore Panizza, who takes the place of Tullio Serafin. Like his predecessor, Maestro Panizza has won for himself a splendid reputation in Italy, where he has conducted at La Scala and other leading theatres. From the opening measures of the formless but strangely

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### For The Holidays

The publishers of MUSICAL AMERICA take this means to express their most cordial Christmas greeting, and their best wishes for prosperity in the New Year, to members of the profession and the laymen of music at home and abroad.

## Aida Raises Curtain on Gatti's Farewell Season

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potent Prelude he made me feel that he can master his forces. He has an eloquent beat, a well-defined rhythmic sense, knows how to build his climaxes with gradual and certain effect and manages his choral groups with great precision. From the orchestra he brought forth a warm and sumptuousness of tone that spoke volumes for his ability to dominate a group of players to whom he was new. There were times when the fortissimi were too great for the solo voices to come through, but they will doubtless be tamed, when the conductor is more familiar with the acoustics of the house; and some tempi were decidedly on the quick side. But he showed definitely in this Aida performance that he is a conductor of distinguished attainment. On his first entrance he was given a rousing reception and after the second act came before the curtain with the principals, who after several recalls insisted on his coming out alone to receive the plaudits of an audience which showered him with the heartiest kind of applause.

### Admirable Singing By Principals

In their familiar roles Elisabeth Rethberg as Aida, Maria Olszewska as Amneris, Giovanni Martinelli as Radames, Lawrence Tibbett as Amonasro and Ezio Pinza as Ramfis were all admirable. Mme. Rethberg has rarely sung better than in the O Patria Mia and her acting of the part was especially praiseworthy, for she has added several significant things to her former conception of it. Amneris is not as successful a role for Mme. Olszewska as are some of the major mezzo roles in the German repertoire; but on this occasion she sang much of the music glowingly and her delivery of the first scene of the final act was something of a tour de force.

Mr. Martinelli's Radames is one of his greatest achievements. He was applauded rapturously after the Celeste Aida. As for Mr. Tibbett's Amonasro both in singing and acting he lifts this role, often done in a routine manner by other singers, to the rank of an outstanding personation. His entrance was a dramatic highlight in the evening's proceedings, as was his singing of the Nile scene with Mme. Rethberg. There is no better Ramfis than Mr. Pinza.

Louis D'Angelo was, as always, a capable King, Giordano Paltrinieri the Messenger and Lillian Clark the hidden Priestess, who sang her phrases pleasantly. The chorus was splendid, again revealing Giulio Setti's careful training, and the lighting, in the main, better than in former times. The triumphal scene was as brilliant a picture as we have seen in many a day. The new stage director, Desiré Défrère, formerly of the Chicago Civic Opera, deserves much praise for his part in the first performance under his direction. It is to be hoped that he will insist on a silent prompter. That gentleman was far too audible. Prompting should be done piano, not mezzo forte. In fact, it should not be necessary at all. It has long since been dispensed with in many important lyric theatres in many lands.

### Gabrilowitsch Gives Reception for Huberman

Ossip Gabrilowitsch entertained at the Beethoven Association club rooms in New York for Bronislaw Huberman, violinist, on the afternoon of Dec. 10. Many prominent musicians were present.



Cosmo-Sileo  
Lawrence Tibbett as Amonasro in the Opening Night's Aida at the Metropolitan

## Philadelphia Forces Commemorate Approaching Anniversary of Bach

### Stokowski Conducts Orchestra and Westminster Choir in Performance of B Minor Mass—Youth Concert Audience Enthusiastic

PHILADELPHIA, Dec. 20.—Commemorating the imminent 250th anniversary of the birth of Bach, the Philadelphia Orchestra on Dec. 14 and 15 gave for the first time the B Minor Mass in association with the Westminster Choir, of Princeton, Dr. John Finley Williamson, director, both bodies under the conductorship of Leopold Stokowski. The soloists were LoRean Hodapp, soprano; Rose Bampton, contralto and second soprano; Dan Gridley, tenor, and Frans Hoffman, bass.

About the performance of this most

puissant and poignant of all church music, significant and salient things might be extensively said if space permitted, but here it must suffice to say that the mighty music of the mighty Bach, religious to the point of the sacramental, musically great to the limits of human genius, received interpretation and presentation worthy of its supreme greatness, in fitting reverence for the one phase and in notable choral and instrumental effect in the other. There was literally a plexus of perfect co-ordination among conductor, chorus, orchestra, soloists—and audience.

In the little more than three decades since it was first sung in America, it is tolerably safe to say that the B Minor Mass has had no such production, as a whole, nor can this statement be a disparagement of the noble work of the Bach Choir under Dr. J. Fred Wolle. Comparisons between the two would seem to be inevitable, but the comparative standards differ so widely as to make them more than merely invidious, namely inaccurate.

### Last Youth Concert Given

Mr. Stokowski, significantly some think, said "au revoir" to the audience at the third and last of the Youth Concerts on Dec. 12 at the Academy of Music, which had one of its largest audiences on record, 3600 being the published figure. Absence of definite or formal farewell was marked by many. Eugene List, pianist, was soloist and the music played was as follows:

Peer Gynt Suite.....	Grieg
Saga of Lief Ericson.....	Fredericksen
Christmas Fantasy.....	Ann Wyeth
Nutcracker Suite.....	Tchaikovsky
Piano Concerto.....	Shostakovich
(First time in America)	
Mr. List	
Brunnhilde's Immolation from	
Götterdämmerung.....	Wagner

Careful attention to the music was paid, but between numbers and at intermissions was another story. Banter and jest flowed over the footlights between conductor and audience; a new Youth song, of loyalty to Mr. Stokowski was sung as a surprise, with Saul Cohen Caston conducting, and a Youth speaker, as an impromptu chairman received unanimous consent of the audience to demand the resignation of the orchestras' board of directors. If there was any Tennysonian "sadness of farewell" it was pretty well concealed.

Musical features of the rich and full evening were the fine recitation of the text of the saga, itself moderately interesting, by Ruth Carnwath; the superb pianism of sixteen-year old Eugene List, in the Shostakovich Concerto, played for the first time in the United States, and a most significant addition to the repertoire from one of the most notable of the younger Russians, who in this work follows familiar formulas with great success. A tone poem by a young Philadelphian, Ann Wyeth, was fittingly devised as to its theme, and orchestrated with much color and skill. Miss Carnwath and Mr. List were winners in their respective classes of auditions for the Youth concerts.

### Startles with Classics

Mr. Stokowski offered a startling program at the Philadelphia Orchestra concerts of Dec. 7-8-11: startling after his wonted modernistic introductions

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## Feuermann Heard with Chicago Orchestra Conducted by Stock

### Austrian 'Cellist Plays Lalo's D Minor Concerto—Stravinsky's Symphony No. 1 Gains First Local Hearing

CHICAGO, Dec. 20.—The debut of Emanuel Feuermann, Austrian 'cellist, and the first performance here of Stravinsky's First Symphony, lent interest to the Chicago Symphony concerts of Dec. 6 and 7, Frederick Stock conducting. The program:

Overture to Donna Diana.....	von Reznicek
Symphony No. 4 in A Minor, Op. 63.....	Sibelius
Symphony No. 1 in E Flat.....	Stravinsky
Concerto in D Minor.....	Lalo
Mr. Feuermann	

No greater contrast can be imagined than that between the aloof, mature fourth symphony of Sibelius and the ebullient first steps in composition of the twenty-three year old Stravinsky. It is easy to call the latter work a student piece—it is dedicated to Rimsky-Korsakoff, and was apparently writ-

ten under his supervision—but it has now and then the unmistakable flair of genius. Here one discovers in germinal form those themes which audiences later were to whistle after hearing Fire Bird and Petruchka. Unlike most youthful efforts the symphony is not too long; its conciseness is one of its virtues, together with the gift for brilliant orchestral writing and the power to invent themes of striking saliency and expressiveness. The performance was of admirable brilliance. Notable at the opposite extreme was Mr. Stock's reading of the Sibelius, though this gaunt music seemed to puzzle a public that has had but slight opportunity to become well acquainted with the purposes and style of this composer.

### Feuermann Acclaimed

The Lalo concerto was not long under way before Mr. Feuermann had definitely placed himself in the thinly

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Morton

### OPERA DIRECTOR DECORATED BY FRENCH GOVERNMENT

Armando Agnini, Production and Stage Director of the San Francisco Opera Company, Was Made a Grade Officer of the Academy by the French Minister of Public Instruction in Recognition of His Services to French Opera. The Picture Shows Mr. Agnini, Gaetano Merola, Lucrazia Bori, Marek Windheim, and Louis D'Angelo After the Performance of Manon at Which the Honor Was Conferred

# The Real

# BORIS GODOUNOFF

By  
M. D. Calvocoressi

M. D. Calvocoressi, the eminent Greek-French musicologist and critic, now a resident of England, is the author of a biography of Moussorgsky. He was one of the first to call the attention of the Western world to the qualities of the original Boris Godounoff, as distinct from the familiar stage version, edited and altered by Rimsky-Korsakoff.—The Editor

SO many misconceptions prevail as to the genuine Boris Godounoff that any discussion of this masterpiece as actually written by Moussorgsky must be prefaced by a brief statement of facts for the benefit of readers who know only the Rimsky-Korsakoff version, or maybe also the original vocal score of 1874 or its reprints.

Let it be clear, then, that Moussorgsky wrote a first version of Boris all complete including the full orchestral score, in 1868-69. This version came to light in 1928 only. It consisted of seven scenes, the first five of which correspond to the first five in the 1874 edition and the Rimsky-Korsakoff revision, but with important differences which will presently be mentioned. Then came a sixth scene, outside a Moscow cathedral. Dimitri the Pretender has been anathematized. The people discuss the event, voice their misery, implore Boris to give them bread. Among them is the simpleton who accuses Boris of being a murderer. And the seventh and last scene is the council and Boris's death—as in the other versions, but with a few minor differences.

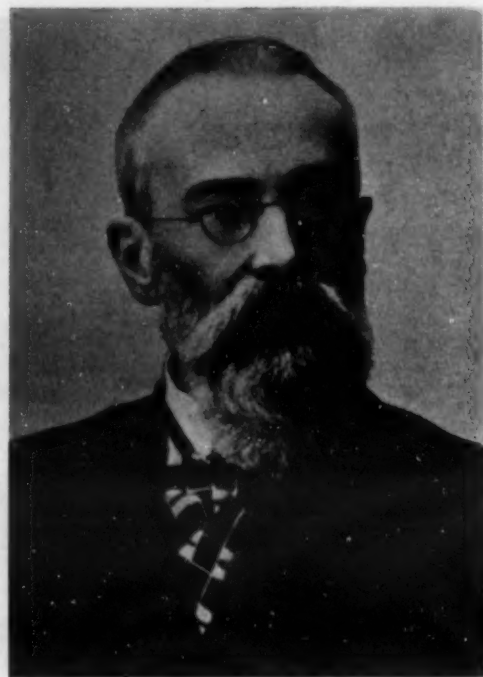
## Marked Differences in Versions

A striking feature is that here, Grigory is never seen on the stage after he has become Dimitri the Pretender. One just feels his ominous presence in the background—a most telling dramatic device. And, generally speaking, there is between this initial form and the final form, as written by Moussorgsky, as much difference in starkness, soberness of character, and economy of means as there is between the final genuine form and the Rimsky-Korsakoff re-arrangement.

This pithy, grim, admirably constructed initial version was so unlike any opera in existence that the Russian State Theatre simply refused to consider its production. Moussorgsky, firm in his conviction that his Boris was exactly what it ought to be, did nothing for a time. Then yielding to necessity and to advice, he remodeled and extended the score, cutting out certain portions to which it was felt that the State Censorship would object (the final episode in the first scene, in which the people, discussing events, show him utter indifference; and in the scene in the cell, the narrative by Pimen of the Tsarevich's murder). He made it altogether more operatic, added a good deal of pure singing, a whole act taking place in Poland, with tenor and prima-donna and love duet, and even a little dancing—an act which contains some very lovely music, but has nothing to do with the drama itself. And he decided to end the opera not with the Tsar's death, but with the magnificent revolution scene—a scene of unsurpassed fierceness and vehemence and final desolation which would not have been written had he not been driven to alter Boris.

## The Vocal Score of 1874

This second version was accepted for performance in 1873, and, very much cut about, produced in 1874. A vocal score was prepared for publication in accordance with the plan of the projected production, and appeared in 1874,



CREATOR, EDITOR AND FAMOUS INTERPRETER OF BORIS GODOUNOFF  
In Early Maturity, Modeste Moussorgsky (Left) Was a Very Different-Looking Man From the Familiar Portrait of Later Years. Nikolai Rimsky-Korsakoff (Center) Is Pictured Here as He Appeared after Moussorgsky Had Passed from the Scene. Feodor Chaliapin (Right) Is Seen in One of the Characteristic Moments of His Celebrated Impersonation

bearing on its title page, by way of precautionary measure, a mention to the effect that it "included scenes not intended for performance." This mention remained a source of great perplexity to students and biographers until the truth of the matter became clear—half a century later. The precaution was not unjustified: for, in performance, the whole of the scene in the cell and sundry other portions were cut out.

This vocal score of 1874 is the only authentic text of Boris Godounoff published before 1928. It is not a complete text. The fact remains that Moussorgsky sanctioned the publication. But nobody, after going through the Lamm edition of 1928 (Russian State Publishing Dept. and Oxford University Press) the only one which gives the full authentic texts of both the 1868-69 and 1870-71 versions, could doubt that Moussorgsky would ever have dreamt of suppressing, of his own free will, episodes such as the conclusion of the first scene, which, besides admirably rounding off the scene from the musical point of view, constitutes a logical and significant transition to the coronation scene; or the story of the Tsarevich's murder, which, musically and dramatically, is a keystone in the architecture of the whole work. It is obvious that, eager to see his Boris produced, he came to the conclusion that half a loaf is better than no bread, and resigned himself to the mutilation.

## Two Authentic Versions

SO that the facts of the case are: there exist two authentic versions of Boris, both perfectly complete, independent of one another, self-sufficient in all respects, and two only: the initial and the final. The 1874 vocal score embodies a compromise sanctioned by Moussorgsky under pressure; and it is the complete forms of the first scene and the scene in the cell that embody his actual conception of these scenes. How, in other respects, the two versions compare with one another will presently be shown. But the Rimsky-

Korsakoff version must now be dealt with.

What we will call, for short, the 1874 Boris was given at intervals until 1882 and then set aside and forgotten. Years later, and Moussorgsky long dead, Rimsky-Korsakoff, in accordance with his own feelings and the unanimous feelings of musical Russia, decided that it would be possible to "correct and purify" Boris without doing away with its beauties. He devoted much time and labor to turning out a drastically revised version of it. This was successfully produced in Russia, then in Paris (1908), and eventually became a world success, Moussorgsky's original sinking deeper and deeper into oblivion, and only a few critics in France protesting, on the strength of the study they had made of the 1874 vocal score. At that time musical Russia seemed to have finally decided in favor of the revised form, and nobody in any country except France gave the original a thought. In 1925, Professor Lamm, of Moscow, started work on the autograph manuscripts. In 1928 his admirably scholarly edition appeared; it became possible at last to know all about the genuine Boris, including the scoring, and controversy reached an acute stage, although it did not spread much.

## The Rimsky-Korsakoff Issue

To discuss the relative merits of the revision and of the 1874 Boris to which it was substituted would require a whole volume. Even if it was admitted in principle that in certain exceptional circumstances it may be esthetically and ethically legitimate to alter a work of art, the question would remain whether Rimsky-Korsakoff's notion that it was possible to "purify" Boris without spoiling it is defensible. Liadoff, who was no extremist, once remarked, "It seems so very easy to correct Moussorgsky's alleged shortcomings. Yet, when it is done, one feels at once that the result is no longer Moussorgsky"—which is exactly what the French par-

tisans of the genuine Boris had been saying and repeating—sometimes very rudely—for years. And finally, it would be necessary to examine whether Rimsky-Korsakoff's changes, although "no longer Moussorgsky," are in any respect to the good.

As things are, we have had, so far, at one extreme, people saying that but for Rimsky-Korsakoff's intervention, Boris could never have been rescued from oblivion; at the other, those who say that the vitality of Boris must have been great indeed for it to have become a world success despite Rimsky-Korsakoff's bowdlerization of it. Such sweeping statements can serve no sound critical purpose. What must be done is to criticize every one of the changes separately on its own merits. There are, literally, thousands of them, affecting harmonies and rhythms, and swing and tonality, and occasionally the melodic line too. Some of these aim at rendering performance easier, others at bringing the music into line with scholarly rules. Others at rendering it more brilliant and effective and pleasing to the average public; but many simply show Rimsky-Korsakoff's individual taste and views at variance with Moussorgsky's. To say that every single one is for the worse is an exaggeration. Although not so great a one as the assertion that all, or practically all, of them are improvements. But when it comes to considering the general result, it is seen that Rimsky-Korsakoff has attenuated, smoothed down, polished and dovetailed what in the original was rugged, abrupt, and sharply diversified; has heightened color schemes, but introduced circumlocutions and transitions, and so toned down Moussorgsky's style. How far, by so doing, he has weakened and garbled Moussorgsky's masterpiece will forever remain a matter of personal judgment. The public at large have had little opportunity to form their own opinion. And what those, who, like myself, feel the genuine Boris to be incomparably greater than

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# Otello Continues Cleveland's Opera Series

**Bonelli, Lindi, Tentoni, Mahler and Others Co-operate with Local Forces in Orchestra's Production Under Rodzinski—Mme. Kraft Makes Operatic Debut as Emilia**

CLEVELAND, Dec. 20.—Verdi's *Otello*, second in the series of six operas to be presented by the Cleveland Orchestra this season at Severance Hall under Artur Rodzinski, was performed on the nights of Dec. 13 and 15 with tremendous success. The cast was made up of Cleveland singers with guest artists in the persons of Aroldo Lindi as Otello, Richard Bonelli as Iago, and Rosa Tentoni as Desdemona. Marie Simmelink Kraft, established as a recital and oratorio singer, made her first opera appearance in this performance singing Emilia. Albert Mahler as Cassio, William Miller as Roderigo, Eugene Loewenthal as Lodovico, Donald Dickson as Montano, with Frank Schwemler as the Herald completed the cast.

The first act curtain went up on a scene enlivened by a decorative swarm of Venetian ladies and gentlemen, soldiers, fisherfolk and children personated by more than a hundred singers, members of the Opera Chorus of the orchestra, who had been splendidly coached by the chorus master, Giacomo Spadoni, and skillfully directed by the borrowed stage director, Wilhelm von Wymetal, Jr., for this, their opera debut. Throughout the progress of the engrossing tale of love, jealousy and diabolism wherever the chorus is required these enthusiastic amateurs sang with precision, clarity, rhythmic urge and admirable tonal balance, to the great credit of the choral direction and to the enhancement of the production.

## Bonelli's Iago Warmly Received

Terrific storms of applause, especially at the close of the third act, were directed toward Mr. Bonelli, in recognition of his subtle impersonation of the arch intriguer, his dramatic manipulation of the handkerchief, and his superb singing throughout, including the Credo, and his malevolent triumph over the swooning Moor. Miss Tentoni was well received for her charming demeanor as an innocent wife, unaware of the deviltry afoot against her. A singer of brilliance, she was always able to project her well produced tones above orchestral climaxes. She gained special praise for the pathos of her singing, and for her deportment in the premonitory scenes that lead to the Moor's vengeance and his kiss of death.

Some opera goers were inclined to measure other Otellos against Mr. Lindi, but he sang very well, an accomplishment which ought to count for something in opera. His costuming was not too successful, and the behavior of a blundering dupe, unless assumed by a player of truly heroic proportions, is not calculated to draw quick approval. His singing of the last remorseful phrases was touched with poignant sincerity.

A large portion of praise must go to Mr. Rodzinski for his power in drawing splendid music from diverse elements. Singers declare it is impossible not to give him the best response, his demands being wholly inspiring, and under him instrumentalists rise supreme whether in the fervid score of Wagner's love-drama or in the dark portentous



Landesman

Scene from Act I of *Otello* as Produced by Cleveland Orchestra Forces. The Settings Are by Richard Rychtarik

hues of Verdi's masterwork.

It would not seem to serve the orchestra's cause to say that the mountings of *Otello* were altogether satisfactory. The continued use of varied stage levels grows wearisome, especially when there is no point in these arrangements, as was the case in the placing of Desdemona's couch above a flight of steep steps, difficult to negotiate, and conducive in *Otello's* case to a too rapid onslaught of rigor mortis. Lack of light in the first act was blighting to the soloists, and the dramatic force of Iago's drinking song and the fight between Cassio and Montano were obscured because of the pervading gloom.

A change in the opera series is announced in the abandonment for this season of the projected performances of *Pelléas and Mélisande*. Instead, Rossini's *Barber of Seville* will be given

on March 7 and 9, with Eva Bandrowska and Charles Hackett. Also in March, Beethoven's Ninth Symphony is promised, with Ethyl Hayden, Nevada Van Der Veer, the latter now a member of the faculty of the Cleveland Institute of Music, Dan Gridley, and Chase Baromeo. Interest of course is high in the forthcoming world premiere of Shostakovich's opera, *Lady Macbeth of Mtsensk*, on Jan. 31, to be followed by the New York performance at the Metropolitan with Mr. Rodzinski conducting.

Jascha Heifetz came to Music Hall of Public Auditorium on Dec. 11 in the Cleveland Concert Course directed by Mrs. Emil Brudno. This supreme artist presented music of Mozart and Debussy and was received with hearty enthusiasm in a city where he is much admired.

ERNESTINE ALDERSON

## HIPPODROME OPERA ENDS FALL SEASON

### Midnight Reception on Stage Marks Conclusion of Engagement

The Cosmopolitan Opera Company, Max Rabinoff, managing director, ended its autumn season of nine weeks at the New York Hippodrome on the evening of Dec. 9, with Verdi's *Traviata*. At the close of the performance, a reception was given on the stage by Mr. Rabinoff to the artists and many friends who had contributed to the success of the season. About 500 persons attended and there was dancing to music played by members of the orchestra.

The closing performance was the forty-second of seventeen operas during the nine week season, with an average attendance, it is said, of 4,000. While plans for the immediate future have not yet been fully matured, it is said that Mr. Rabinoff expects to open for a spring engagement at the close of the Metropolitan's season. There is also a possibility that the company may appear in the meantime in Washington.

*La Traviata* was substituted for Massenet's *Manon* owing to the continued illness of Armand Tokatyan who was

billed to appear as Des Grieux in the latter work. Edis de Phillippe sang the title role with skill, Rolf Gerard was an effective Alfredo and Jean Fardulli was the elder Germont. Others heard were Maria Olla, Georgia Standing, Luigi Dalle Molle, Albert Mahler, Pietro Bussy and Eugenio Prosperone. Cesare Sodero conducted.

The previous evening, a repetition of *Madama Butterfly* was given, again with Hizi Koyke. Mr. Gerard was Pinkerton and Angelo Pilotto, the Consul. In the smaller roles were heard Miss Standing and Messers. Mahler and Bussy. Mr. Sodero conducted. Dr. Ernest Lert was stage director for both works. During the first intermission, Dorothy Gordon, singer, and one of the members of the committee made a speech asking for contributing members for the projected spring season.

### Eleanor Everest Freer Honored

CHICAGO, Dec. 20.—Eleanor Everest Freer, composer, has recently been guest of honor and speaker at the Salon Français, the Zonta Club and the Junior Friends of Art. On each occasion excerpts from Mrs. Freer's various operas have been presented.

## Merger Abandoned; Stokowski May Stay

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such a combination not only would lower the musical standards of the orchestra, but would hamper and injuriously limit the operatic season. He mentioned also the acoustical deficiencies of the Metropolitan Opera House for symphonic performances.

A flurry of resignations followed the withdrawal of Mr. Stokowski from the leadership of the Philadelphia Orchestra. After a meeting of the board of directors, aimed at a patching up of the "deep-lying differences" with the musical director, which resulted in the rejection of plan to reorganize the board as suggested by the president, Curtis Bok, Mr. Bok and his mother, Mrs. Mary Louise Curtis Bok, tendered their resignations from the board in quick succession on the basis of loyalty to Mr. Stokowski. Charlton Yarnall and John Frederick Braum soon thereafter announced their retirement from the body in sympathy with the action of the Boks.

### Peace Gesture Made

Meanwhile the board of directors, in an attempt to effect a reconciliation with Mr. Stokowski, asked him to outline the terms under which he would reconsider his decision not to renew his contract which expires on Dec. 12, and invited him to a board meeting to discuss ways and means. The board's peace gesture included an invitation to Mr. Stokowski to conduct whatever number of concerts he wishes next season, to sign a contract for 1936-37, and to assist in the naming of a new manager to succeed Arthur Judson and in the reorganization of the board.

Mr. Stokowski, in turn, announced that he was willing to return during the 1936-37 season as a guest conductor, but with no other responsibility. His open letter to the board outlined in detail the controversial issues and gave the suggestion that he might be induced to return in 1936-37 if the board were relieved of members whom he regards as too conservative.

The resignation of Clemens Krauss as director of the Vienna State Opera, anticipated from the beginning of the season, is credited to Herr Krauss's Nazi leanings which have stirred up considerable feeling against him in Viennese musical and political circles. Felix Weingartner, veteran German conductor who is now director of the conservatory and opera at Basel, Switzerland, was appointed head of the Vienna opera for five years as successor to Herr Krauss.

### Krauss Goes to Berlin Post

With the possibility that he will take some of Vienna's favorite opera singers with him, Herr Krauss will go to the directorship of Berlin State Opera from which Dr. Wilhelm Furtwängler recently retired on account of Nazi opposition to the conductor's championing of the music of Paul Hindemith whose artistic tendencies and allegedly Jewish origin have brought him into disfavor with the Nazi regime.

Erich Kleiber, chief musical director of the Berlin State Opera, who undertook to resign his post, following the lead of Dr. Furtwängler, has been held to the terms of his contract, which does not expire until early next year, by Hermann Wilhelm Goering, Premier of Prussia. It is understood that Dr. Furtwängler and Herr Kleiber will be engaged as guest conductor in Vienna along with others, including possibly Mr. Toscanini.

# BERLIN OPERA PROCEEDS APACE, BUT CONCERTS LAG

German Forces Stir Interest with Restudied *Tannhäuser* and *Trovatore*, and Revival of Von Schillings's *Moloch*—Young Tenor Wins Ovation—Müller Hailed as *Tosca* at State Opera—Orchestral Concerts Under Noted Conductors

By GERALDINE DE COURCY

**B**ERLIN, Dec. 15.—The two Berlin opera houses are now in active competition in spite of frequent protestations of collaboration and good-fellowship. The German Opera under the energetic and expert direction of Wilhelm Rode has now become an invincible bulwark of national socialism. Before the advent of the present season, extensive renovations were announced, but to date the architectural improvements have been restricted to a lowering of the orchestra pit and a repainting of the auditorium. The artistic improvements have gone a step further and consist of the acquisition of some excellent voices, though the ensemble taken as a whole cannot be said to strike a higher average than did those of the seasons immediately preceding the present one.

Considerable publicity was given to the restudied *Tannhäuser* which opened the season on Sept. 15, but it proved to be little more than good routine work of the conventional type, if one excepts the distinction conferred by the collaboration of Elizabeth Rethberg and Eyvind Laholm, an excellent Wagnerian tenor formerly of the Stuttgart Opera. Dr. Karl Boehm, Fritz Busch's successor at the Dresden Opera, conducted the first series of performances and proved himself a capable musician and conductor. It is understood that efforts were made to induce him to forsake Dresden for Charlottenburg with the tempting title and emoluments of a Prussian General Music Director, but he declined.

The next novelty was a restudied and restaged *Il Trovatore*, in which the incomparable Luise Willer made her Berlin operatic debut. The modern scenery that was designed for this work two years ago has always been an eyesore and never more so than when it had to serve as a background for the performances of the Italian Stagione last year. The new designs are extremely simple and of a conventional character, depending on the lighting and effective grouping for the necessary color and movement.

## Young Tenor Hailed

An element of excitement was provided by the tenor, Valentin Haller, a very young man from Regensburg, with one season's experience at the Leipzig Opera. During the first half of the performance, youth and inexperience kept him in the background, but when his opportunity came later on he carried the audience so completely off its feet that he was obliged to overthrow German traditions and repeat it five times before the curtain. Only Gigli and Kiepusa have been able to set off such a tumult of enthusiasm. The voice is phenomenal both in power and quality, and, in addition, has the true Latin timbre and brilliance.

Rudolf Koelling, the new ballet master, presented three works at the first ballet evening of the season, none of which was a fair gauge of his abilities. They included Lehnert's *Jahreszeiten*



Scherl  
Hans Reinmar as Hiram, the High-Priest, and Gotthelf Pistor as Teut in a Dramatic Scene from the First Act of Max von Schillings's *Moloch* as Staged by the German Opera in Berlin

des Lebens (*The Seasons of Life*), based on Schubert melodies in the style of the *Dreimäderlhaus*, Herbert Trantow's *Lärm um Mitternacht* (*Midnight Alarms*), and Alexander Tcherepnin's *Ajanta Fresken* (*Frescoes of Ajanta*), which proved to be an impressive and charming work on modern lines.

The next undertaking was a renaissance of Max von Schillings's third opera, *Moloch*, first given in Dresden in 1906. On the grounds of dramatic ineffectiveness in its original form, the work was entirely revised and made to tune in with the theories and ideals of the national revolution. The identity of the revisor was not revealed. Among the artists whose work deserves special mention were Luise Willer as the Queen, Hans Reinmar as Hiram, the high-priest, and Gotthelf Pistor as Teut. Wilhelm Reuss, a pupil of von Schillings's conducted with a marked feeling of reverence for the intentions of his late master.

## Müller in *Tosca* Debut

The first event of importance at the State Opera was the eagerly awaited debut of Maria Müller as *Tosca* under the baton of Robert Heger. Müller's popularity is tremendous and her success in this new role was all that might be expected. Even though the German public undoubtedly prefers her in her familiar Wagnerian roles as more akin to her artistic personality, it nevertheless again fell captive to the unflinching appeal of her singing and acting. Ludwig Hofmann as Scarpia and Helge Roswänge as Cavaradossi completed the distinguished cast.

Siegfried and *Götterdämmerung* with Emil Praetorius's new scenery were brought out in October under Furtwängler, thereby completing the restaged Ring which was begun last spring. To all intents and purposes these performances are an exact replica of those at Bayreuth, the cast in-

cluding Frida Leider, Max Lorenz, Franz Völker, Rudolf Bockelmann and Erich Zimmerman, while Tietjen has the stage direction.

Tchaikovsky's *Eugen Onegin*, which followed, was a very beautiful performance, particularly from a vocal standpoint. It was an unalloyed pleasure to listen to such exquisite singing as was done by Maria Cebotari, Charles Kullmann and Alexander Kipnis, the pleasure being heightened by the realization that two of these stars were Americans. This was Kullmann's first appearance at the State Opera this season, and one marked the tremendous strides he has made.

There has been little in the way of concerts except the orchestral series under Furtwängler, Kleiber and Schuricht, the concerts at the State Opera; and the popular concerts of the Philharmonic Orchestra for young conductors and soloists.

Furtwängler was in splendid form and his programs reflected a renewed freshness and vigor although in construction they kept close to the conventional shore. Rethberg and Gieseke were his first two soloists, the latter giving a superb performance of Pfitzner's *E Flat Concerto*.

Erich Kleiber's series of concerts with the Philharmonic Orchestra have become a close second to the Furtwängler series in drawing power. At his opening concert, he had the assistance of Cecelia Hansen, the Russian violinist who has now settled permanently in Berlin. At the second, he carried the public and press by storm through his magnificent performance of Verdi's *Requiem*. It has been a long time since Berlin has heard a performance of this work to compare with it. At his third concert he called down the wrath of the political pundits by his performance of Stravinsky's *Sacre du Printemps*.

Carl Schuricht, one of the most individual of the German conductors, opened his special series with the Philharmonic Orchestra with a program containing Rudy Stephan's *Musik für Orchester*, Debussy's *Iberia* and Tchaikovsky's *Fifth Symphony*. Eduard Erdmann, as soloist, gave a finely chiseled performance of Busoni's *Piano Concerto*, which furnished an interesting contrast to Egon Petri's more virile and brilliant reading of the same work.

The series of concerts at the State Opera was opened by Richard Strauss who gave exquisite performances of Mozart's *Jupiter Symphony*, his own *Domestica* and four rarely heard songs from his Op. 33 and 44, artistically sung by Herbert Janssen. Strauss works wonders with these Berlin orchestras with seemingly little or no effort, and the playing was magnificent.

Gerhard Huesch's first concert of the season was another high light and as usual represented the perfection of program making and Lieder style. Hans Müller provided accompaniments.

The American artists, Eleanor Steele, and Hall Clovis, also had a brilliant success at their first Berlin recital and were unanimously acclaimed by all the Berlin critics for their admirable diction, their fine sense of style and their innate musicianship and finished singing. They may always be sure of a large and appreciative public here, for duet singing such as theirs is rarely heard in Germany.

Frau Marie von Bülow recently presented a talented young violinist, Werner Gebauer, at a private concert in Bechstein Saal. The young man displayed a pronounced feeling for style and grasp of the inner message of the music, indicating talent far above the ordinary. Michael Raucheisen provided masterly accompaniments. This year Frau von Bülow is interesting herself particularly in young artists and her

(Continued on page 17)

## MINNEAPOLIS FORCES PLAY MAHLER WORK

### Augmented Orchestra Under Ormandy Gives Initial Local Performance

MINNEAPOLIS, Dec. 20.—The symphony season reached an authentic and thrilling crescendo here with the performance, under Eugene Ormandy, of the Mahler Resurrection Symphony on Dec. 7. This mammoth work, presented here for the first time, drew on the services of an augmented orchestra, a chorus of 350 voices and two vocal soloists, Ann O'Malley Gallogly, contralto, and Corinne Frank Bowen, soprano.

Regardless of personal reactions to the work itself—and ours was one of rebellion against a composer who consumed so much time to say so little—it must be granted that the performance was one of brilliance and sustained power. Conducting from memory, Mr. Ormandy molded the work into a strong unit, beautifully integrated in structure.

The Twin City Symphony Chorus, rehearsed for weeks by Rupert Sircom, sang with fine sonority and clear phrasing, and the contributions of the two soloists were fine for their deft placement in the tonal texture as a whole. Hearing so little of Mahler and Bruckner, the Twin Cities were fortunate in this opportunity. The work was presented without the usual mid-concert intermission, and was prefaced by a brief and illuminating address by the conductor.

#### Wittgenstein Acclaimed

Two days later, at the fourth "pop," we heard Paul Wittgenstein, Viennese one-armed pianist, in a most skillful and engaging reading of the Ravel concerto especially composed for him. The composition, a true Ravel concoction of clever artifice and finished craftsmanship, so vividly expressed poetic and dramatic values that the hearer lost all feeling of instinctive dismay over a great artist's physical handicap.

The all-French program, handsomely played from start to finish, also contained the Roman Carnival Overture, a fast-paced Sorcerer's Apprentice, and the eloquent Franck Symphony.

Nino Martini, Metropolitan Opera tenor, delighted a large audience at the third event of Mrs. Carlyle Scott's University artists series—his debut here. His smooth technique and caressing tone renewed many a friendship made over the radio.

Paul Althouse was a well received soloist at the first concert of the Apollo Club which, under William MacPhail, showed fine co-operation and good musical address. Outstanding among the choral items were the Palestrina Tenebrae Factae Sunt, in which the Andrew Male quartet was heard, and Gretchaninoff's Autumn. Mr. Althouse was in fine vocal health, for the O, Paradiso from L'Africana, and several Lieder.

Lillian Nippert Zelle, Minneapolis violinist, brought her unerring good sense and good playing to the Mozart Concerto in D with the University Symphony under Abe Pepinsky. The student group did surprisingly well in this, as in the Gluck Iphigenia in Aulis overture and the Tchaikovsky Pathétique. Helena Morsztyn gave a stunning piano recital for the Thursday Musical on the eve of her departure for a concert tour through Europe and the Near East.

JOHN K. SHERMAN

### Nino Martini Signed To Appear in Series Of Musical Pictures



Nino Martini, Tenor of the Metropolitan Opera, Who Will Appear as Singer-Actor in Musical Films

Nino Martini, noted tenor of the Metropolitan Opera, has recently been engaged for a series of musical films with the Fox Film Corporation, according to his managers, Evans and Salter. The contract is for the services of the artist as a motion picture actor and singer only, and will in no wise affect his appearances in concert, opera or radio. All of the pictures are to be produced at a time that will not interfere with concert tours, broadcasts or engagements at the Metropolitan.

The first picture will go into production in the week of May 12. Each film will be under the personal direction of Jesse L. Lasky.

## CINCINNATI FORCES GIVE "POP" CONCERT

### Rubinoff and Goossens Conduct Symphony in Benefit for Summer Opera

CINCINNATI, Dec. 20.—Under the auspices of the Cincinnati Musicians' Association a concert was given in Music Hall on Dec. 8, co-starring the Cincinnati Symphony under the direction of Eugene Goossens and Rubinoff and his violin, to make up the deficit of \$2,000 resulting from last summer's season of opera at Nippert Stadium and to raise funds towards a resumption of opera next summer. Both Mr. Goossens and Rubinoff contributed their services.

Mr. Goossens and the orchestra presented varied works of popular appeal; the Prelude to Act 3 of Lohengrin, the Intermezzo from Cavalleria Rusticana, Chabrier's Espana, two works by Percy Grainger and the Tchaikovsky 1812 Overture.

Rubinoff appeared after the intermission in the dual role of soloist and conductor. First, with Menotti Salta conducting, Mr. Rubinoff played his own Russian Peasant Dance and an arrangement of Love in Bloom. Then, as conductor, he led the orchestra in a number of excellent arrangements of popular song hits. He was accorded a tremendous ovation by the large audience which heard the concert.

## GOOSSENS CONDUCTS IN UNUSUAL CONCERT

### Wittgenstein Soloist in Ravel, and Strauss Works—New Tuthill Opus Given

CINCINNATI, Dec. 20.—With Paul Wittgenstein as soloist, the Cincinnati Symphony presented the following program in Emery Auditorium on Dec. 14 and 15, with Eugene Goossens conducting:

Symphony in D No. 31 (with Horn Signal)	Haydn
Piano Concerto for Left Hand	Ravel
Pastoral (Bethlehem)	Mr. Wittgenstein
Paragon on the Domestic Symphony	Tuthill
	Strauss
Prelude to Die Meistersinger	Mr. Wittgenstein
	Wagner

There was much of novelty in this last pair of concerts given before the New Year. Four of the five works had not been played before by the Cincinnati Orchestra. One of the four was written by Burnet C. Tuthill who has been for a number of years closely associated with the musical and business life of Cincinnati. Finally, by way of adding an extra touch of novelty to the concerts, Mr. Goossens had the orchestra play Die Meistersinger Prelude without scores.

Paul Wittgenstein was heard here for the first time and created something of a furore by his playing of the Ravel and Strauss music. So enthusiastic were his audiences that it was necessary to waive the "no encore" rule.

#### Tuthill Work Applauded

Mr. Tuthill's "Pastoral," the composer's first orchestral work, was another of the program's high points. The music had an archaic charm and simplicity that are most engaging. And from the standpoint of orchestration, the music is also most effective. Mr. Tuthill was called to the stage to acknowledge the applause of audience, conductor and orchestra. The Haydn Symphony and Prelude to Die Meistersinger was brilliantly presented by Mr. Goossens and his men.

Aside from its regular concerts, the orchestra was heard on two other days during the past week. On Dec. 9, a popular concert was given with Sherwood Kains, baritone, as soloist. Mr. Kains sang Handel's Honor and Arms, the Evening Star from Tannhäuser, and Schumann's Two Grenadiers. The orchestra, under Mr. Goossens's baton, played Goldmark's Overture, The Cricket on the Hearth, the Pastoral from The Messiah, Gevaert's Fantasy on Spanish Themes, Rebikov's Suite The Christmas Tree, the Noel from Tchaikovsky's Seasons and the Overture to 'The Daughter of Mme. Angot.' At the Young People's Concert on Dec. 11, a program was given which was designed to illustrate Mr. Goossens's exposition of the woodwinds of the orchestra.

#### Boston Symphony Hailed

On Dec. 13, the final concert in the Artist Series brought to Music Hall Serge Koussevitzky and the Boston Symphony. They had not been heard here in several seasons and a capacity audience was on hand to welcome its return. The concert was one of unusual brilliance and won a tremendous ovation for Dr. Koussevitzky and his men. The program included Mozart's Eine Kleine Nachtmusik, Strauss's Also Sprach Zarathustra and the Tchaikovsky Fifth Symphony.

The second annual performance of The Messiah was given by the student chorus at the University of Cincinnati, led by Sherwood Kains, on Dec. 14

and 16. The chorus sang magnificently and Mr. Kains was heartily congratulated on his work. The soloists were Dan Beddoe, tenor; Margery Maxwell, soprano; Grace Devine, contralto, and Herbert Gould, bass. Mr. Beddoe and Mr. Gould revealed familiar excellences in their work and Miss Devine sang her arias with distinction. Miss Maxwell, who was new here, assured herself of an enthusiastic and loyal following for future appearances.

Dec. 16, was given over to Christmas carols. At the Conservatory of Music the Fine Arts Choristers presented their annual Feast of Carols under the direction of Dr. John A. Hoffmann. The Boys' Chorister Guild, Parvin Titus conductor, was also heard during the program.

The College of Music of Cincinnati, also had its annual carol program under the direction of Sarah Yancey Cline. A Chorus of children from the Clifton and Sixth District Schools assisted.

A new group of carolers was heard during the afternoon at the Art Museum when, under the auspices of the music department of the public schools a chorus of pupils from Hughes, Withrow, Walnut Hills and Western Hills High Schools sang under the direction of Dr. Ernest G. Hesser.

#### Orpheus Club Begins New Season

Under the direction of Dr. Thomas James Kelly, the Orpheus Club inaugurated its forty-second season with a concert given in Emery Auditorium on Dec. 6. Mary Hopple, contralto, was soloist. The work of the club was of the highest quality throughout. In honor of the approaching Christmas season the first group included Bach's Good News from Heaven the Angels Bring and Vaughan Williams's arrangement of a traditional Wassail Song. The remainder comprised songs of England, Ireland, Scotland, France, Portugal, Spain and Brazil.

Miss Hopple sang works by Brahms, Strauss, Mednikoff, Grieg, Glen and La Forge. No Orpheus Club soloist of recent years has won greater acclaim from the audience.

Two unusually interesting programs were heard on Dec. 2. The first was one of the series of afternoon musicales by the Cincinnati Conservatory of Music in the Hall of Mirrors at the Netherland Plaza. The second was a concert by the Roth String Quartet, for members of the Chamber Music Society at the Town Club in the Hotel Sinton.

The conservatory program opened with a violin group by Howard Colf, a member of the faculty and assistant concertmaster of the Cincinnati Symphony. He played music by Couperin, Kreisler and Saint-Saëns. Daniel Ericourt was heard in a group of modern French works for piano. Included was his own Nocturne. Another section of the program was given over to the Woodwind Ensemble of the conservatory.

The Roth Quartet played works by Brahms, Dohnányi and Mozart in one of the most delightful concerts given by the society.

Edna Thomas was presented by the Matinee Musical Club on Dec. 5 at the Netherland Plaza. Again the artist charmed with groups of Negro Spirituals and Plantation Melodies. Mary Nyams accompanied.

The Monte Carlo Ballet Russe gave three applauded performances on Dec. 7 and 8 in Taft Auditorium.

S. T. WILSON



## DEAR MUSICAL AMERICA:

If the flurry about Leopold Stokowski's resignation from his post as conductor of the Philadelphia Orchestra had no other good purpose, it at least brought things into the open. And wasn't that editorial in the Philadelphia Record, which appeared on Dec. 14, a first page, single column editorial, *à la* Brisbane, headed "Stokowski's Debt to Us"? It told in forceful language, without any mincing of words, what Philadelphia has done for its handsome fifty-two year old conductor, whom many like to think of as a golden-haired youth. (We're not so youthful, when we pass the half-century mark, are we?)

It read in part:

"Leopold Stokowski is a genius. No one disputes that.

"Leopold Stokowski has done much for Philadelphia. No one disputes that either.

"But Philadelphia has done a very great deal for Leopold Stokowski. And that seems to be forgotten right now by many people—including Leopold Stokowski."

And again:

"Dr. Stokowski is the highest paid orchestra conductor in the world.

"When he came here, in 1912, he was virtually unknown. He had been an organist in London and conductor of the Cincinnati Symphony. His income was small."

You bet he was virtually unknown as a conductor. And inexperienced, too, I'll add. Why, in Cincinnati, when he conducted the Brahms Fourth Symphony—it was the first time he ever had, of course—he did it so badly that the then concertmaster, father of the present concertmaster of that orchestra, a musician who had played it under Brahms in Vienna, was so upset that he felt obliged to inform the conductor after the rehearsal how to interpret it. (I wonder if his extension of those two measures into four, before the second theme in the first movement, one of the most reprehensible alterations of the text ever attempted by any baton wielder, is a hangover from the days of his youth, or just one of the points on which Hugo Heermann forgot to correct him?)

Again to quote the editorial:

"Leopold Stokowski has been given financial rewards of the first magnitude. His ten-year contract, made in 1922, called for \$800 a concert. But at his request his salary was stepped up, later reaching \$2000 a concert.

"At its peak, for several years, his income through the orchestra was more than \$200,000 a year."

And in summing up:

"One thing stands out above the whole controversy: That the orchestra, as a Philadelphia institution, is more important than any of the personalities involved.

"Many of the present directors are members of the first families of our city; men who have seen the orchestra through financial thick and thin; men who gave liberally to make up deficits in the past and who since have contributed generously to its endowment fund.

"Philadelphia owes them a debt of gratitude. And so does Dr. Stokowski."

Of course he does. Stokowski has been resigning periodically for years, always using it to gain a point with the directors. And foolishly, some think, the directors have given in to him. Well, now they see what they have gotten by such a procedure. A lot of fuss and hurt feelings, and things will probably go on as before, only more so.

If Stokowski really wished to leave, why worry? It is only natural that he feels unhappy for a while, for the success of the operatic performances, especially of Tristan and Rosenkavalier under Fritz Reiner, has overshadowed anything he has done in his concerts this season.

The problem is, where would Stokowski go? Certainly not to the New York Philharmonic-Symphony. He showed a few years ago that he could not get from New York's first orchestra the same result that, after years of having full authority to "hire and fire," he has been able to achieve with his Philadelphia players. And when he left New York, very hard feelings remained between him and the Philharmonic players. No out of town provincial orchestra can afford him as guest. Boston seems satisfied with Koussevitzky, Stock has a life job in Chicago. But listen:

I have just read Stokowski's article in the current *Atlantic Monthly*, entitled *New Vistas in Radio*. Splendid article, indeed. And I am inclined to think that it shows where he may go, even though he seems to have patched up his difficulties with the Philadelphia Orchestra's board—I never considered his resignation final, though I think it would be good for Stokowski if the board accepted it, for no other purpose than to show him that he is not the musical Führer, or Duce, of this country! He would go to a big radio or other mechanical musical reproduction enterprise, would fit into it magnificently and there would be happy, for he would be able to tell his engineer colleagues whatever he wishes to about music. They wouldn't give him any back talk. For scientific men never make claims about things they don't know.

If Stokowski goes—but he doesn't seem to be going!

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One of those good friends, who both reads your magazine regularly and observes as well as reads, writes to me to ask what happened in Berlin at the Reichs Opera. Announcement was made last June that the Reichs Opera, formerly the Städtische Oper and in pre-Republican Berlin the Charlottenburg Opera, was to have Fritz Busch as its principal conductor, and that for the Italian repertoire Ettore Panizza had been engaged.

It was said to be the first time that an Italian conductor had been engaged permanently at a German opera house.

Panizza isn't in Berlin, but is the new

conductor at our own Metropolitan, succeeding Serafin, isn't he? Nor is Busch, as far as I have been able to learn, conducting at the Reichs Opera in Berlin. I can't understand what happened. The government, you know, decided to take Busch back into the fold, despite anything it may have had against him in its early months in power, when it dismissed him summarily from the Dresden State Opera, where he had been doing such fine work. Perhaps the announced Panizza engagement for Berlin was but one of those gestures to Italy, which the Reich was making so abundantly last spring, when Italy was the one big nation friendly to the regime. All that changed when Dollfuss was murdered in July and Mussolini moved his troops to the Austrian border. Since then Italo-German understanding has been very cool. And, as I said, Ettore Panizza conducted Aida at the opening of the Metropolitan Opera on Dec. 22, not Berlin's Reichs Opera. Ha, ha!!!

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Speaking of Panizza, that was a jolly party which Giovanni Martinelli gave for the Italian conductor and Signora Panizza on Sunday evening, Dec. 16, at the Beethoven Association. Many of the musically elite, not only operatically speaking, were present to greet the new Italian conductor. Their genial host, with his never to be forgotten smile, was there to welcome them and present them to the Panizzas.

And Giulio Gatti-Casazza, despite a headache, toothache and one other ache—I forget just what ache!—was present, too, and you know "that's sumpin'" for Gatti doesn't go to parties; he never has. There I saw, too, La Geraldine, her personality as decided as ever, chatting with some of her friends. I saw her complimenting Nino Martini on his singing of certain roles, and I am sure that her praise meant a lot to him. For although he is a member of a different operatic era, so to speak, he knows what a star of stars Geraldine Farrar was in those golden days when she trod the boards of the Metropolitan with Enrico Caruso.

They were all there. Rosa Ponselle, Gladys Swarthout, Leonora Corona, Rose Bampton, Queena Mario, Elisabeth Rethberg, Wilfred Pelletier, the Herbert Witherspoons, the Walter Damrosches, Margherita de Vecchi, the Frank La Forges, Pietro Yon and his sister Lina Yon, Constantino Yon, the Marshall Kernochans with the brilliant young painter, Luigi Luccioni, the Earle Lewises, Dr. Renato Tasselli of the Casa Ricordi, the Mario Chamlees, Harold Flammer, Deems Taylor, George Engles, the Marks Levines, Elsie Illingworth, Edwin MacArthur and many others. I saw, too, the charming new soprano of the Metropolitan, Helen Jepson and her husband, George Possell, and Myrtle Leonard, contralto, also new to the Metropolitan. The Howard E. Potters came in from Glen Ridge for the occasion, and I could mention many others who contributed to the happy evening over which Martinelli presided.

By the way, the popular tenor is looking better than ever. I understand he made one of the greatest successes of his career with his performances in Chicago opera this fall, the audiences taking him to their heart and the press writing of him in terms of the highest praise. Glad to hear it, and glad that he is back with us for the Metropolitan season. We don't mind lending him, as it were, to Chicago for guest performances, but we insist we must have him back when our own season opens.

## With Pen and Pencil



New to the Metropolitan is Ettore Panizza, Who Conducted the Opening Night Aida. The Sketch is by Aleman

I hear that Dr. Ernst Kunwald, former conductor of our own Cincinnati Symphony, has written a very fine book on conducting. Now that he has retired from public appearances and is living in Vienna, he has completed this work on which he was engaged for many years.

A clipping before me presents a review of the book from manuscript, written by the music critic of the Vienna *Neue freie Presse*, Josef Reitler, in which he has nothing but praise for Dr. Kunwald's carefully made study. The title of the book is *The Art of Conducting*.

I was delighted to observe that the reviewer spoke of Dr. Kunwald's remarks on conducting from memory. Like many other splendid conductors, he is opposed to this practice, which in recent years has become an epidemic in this country. Felix Weingartner, one of the great conductors of the day, was always opposed to it, so are many others. Dr. Kunwald cites the fact that both Gustav Mahler, whom he considers (as I do, too) the greatest conductor of our time, and Richard Strauss, the greatest composer today (according to Kunwald) and a noted conductor, never conducted from memory. There is too great a risk, Kunwald claims, for a sincere musician to be willing to take the chance of his memory failing him. Dr. Kunwald goes on to say that Mahler certainly knew Tristan and Strauss his own works as well as some of our memory conductors know the works they conduct without scores. Yet these masters always had the score before them, not to stick their heads into it, but to have it there for reference and because their artistic consciences dictated that they must not, having an artistic obligation to discharge to their public, risk their memory playing them false, for it can—and does—occur to every conductor, great and small, at some time in his career.

Dr. Kunwald's many friends in this country will be interested to know that he has completed this important book, which will, in all likelihood, be published in Austria in the near future, says your

*Mephisto*

# Opera and Choral Work Are Orchestral Events

**Bruno Walter Presents Gluck's Orpheus in Return to Philharmonic-Symphony and Stokowski Gives the Bach B Minor Mass with Philadelphia Orchestra and Westminster Choir—Huberman Welcomed as Soloist Under Walter After Long Absence—Philharmonic-Symphony Begins Wagner Series with Distinguished Soloists and Gives American Premiere of Work by Kurt Weill**

FOR his initial programs of the Philharmonic-Symphony, Bruno Walter gave four striking performances of Gluck's Orpheus with the chorus of the Metropolitan and for soloists, Maria Olszewska, Grete Stueckgold, both from the Metropolitan, and Elisabeth Schumann, once of the same organization. Anne Roselle substituted for Mme. Stueckgold in one performance. Leopold Stokowski presented the Bach B Minor Mass with the Westminster Choir singing the choral parts and LoRean Hodapp, Rose Bampton, Dan Gridley, and Frans Hoffman as soloists. The Orchestra of the Juilliard School of Music, under Albert Stoessel, had Joseph Knitzer and Martha Dwyer as soloists.

## Huberman Soloist With Philharmonic

New York Philharmonic-Symphony, Bruno Walter conductor. Soloist, Bronislaw Huberman, violinist. Carnegie Hall, Dec. 13, evening:

Concert in D for  
Orchestra and Organ.....Handel  
Zoltan Kurthy, Organist  
Symphony in D (Hafner).....Mozart  
Three Night Scenes: A Symphonic Fantasy  
.....Kurt Weill  
(First time in America)  
Concerto in D, Op. 61.....Beethoven  
Mr. Huberman

D Major was certainly the tonality of this program, for, with the exception of the slow movements of the Mozart and the Beethoven, both in G Major, the Trio of the Mozart Minuet and the Weill pieces, all the music heard was in this golden key. Had the program been well less planned, this might have made for monotony. But as it was, one noticed it less with the ear than as one's eye scanned the printed program.

Mr. Walter gave a fine account of the Handel, a nobly inflected piece of music, with its clear and stirring fugue in the first movement. The organ part was played in much too prosaic a manner to have its full effect, Mr. Kurthy exhibiting his obvious unfamiliarity with the Carnegie Hall instrument. Nor did we like Mr. Walter's transcribing of a movement from the Fireworks Music, written by Handel for oboes and bassoons, and assigned by the conductor to the organ, in place of the improvisation called for by the composer.

Excellent, on the whole was the reading of the Mozart symphony. Famous as he is as a Mozart specialist, Mr. Walter is prone to sentimentalize this master's music, a mannerism which marred his reading of the lovely Andante.

The Weill Night Scenes, consisting of a Sonata, a Largo and a Rondo, are unimportant additions to the orchestral repertoire. There is something to admire in the Sonata and Rondo, but the Largo is much too long and heavy footed in its pronouncement of pedestrian materials. The composer of the Dreigroschen Oper is hardly a full fledged symphonist. Through his work there runs a strangely disturbing undertone, that of the *café chantant*, or, if you prefer, the Berlin *Nachtkloak*. Good taste would seem sufficient to discourage the propagation of music of this kind; one would hardly think it harmful enough to require a ban by governmental decree!

Mr. Huberman, making his reappearance here after several years' absence, played the Beethoven concerto with a brilliance that was breathtaking. His approach to the work is that of the virtuoso, who treats it as a violin concerto first and foremost. Technically he has mastered its every prob-



Leopold Stokowski Conducted Bach's B Minor Mass with the Westminster Choir in His Last New York Appearance with the Philadelphia Orchestra

lem, including those of the Joachim cadenza which he uses and tonally he brings to it a richness and fullness worthy of the highest praise. The audience gave him an ovation. Mr. Walter led the orchestral part in a matchless manner, collaborating with Mr. Huberman sympathetically.

A.

## Dwyer and Knitzer Soloists with Juilliard Orchestra Under Stoessel

Orchestra of the Juilliard School of Music, Albert Stoessel, conductor. Soloists, Martha Dwyer, soprano; Joseph Knitzer, violinist. Juilliard Concert Hall, Dec. 15, evening:

Symphony No. 3 in F.....Brahms  
Concerto in A Minor.....Glasgow  
Mr. Knitzer  
Canticum Fratris Solis.....Loeffler  
Miss Dwyer  
Symphonic Poem: Pan and the Priest  
Hanson

In the ever capable hands of Mr. Stoessel, the orchestra acquitted itself with technical and artistic distinction. The string section, particularly in the Brahms symphony, exhibited a vitality which more routinized players do not always attain, and the horns were remarkable throughout for the verity of their intonation.

Another surprising demonstration of maturity was the performance of Mr. Knitzer. Although the concerto, in one movement, is short it presents formidable difficulties both of technique and interpretation and requires a considerable measure of artistry on the part of the soloist, if its full effectiveness is to be realized. The youthful violinist showed himself to be amply endowed. He conveyed the import of the music with good style, fluent left hand execution, and consistently substantial tone quality.

Loeffler's modern-tinged and colorfully instrumented setting of the Canticum of the Sun from Jorgensen's St. Francis of Assisi was presented with keen discernment of both its religious significance and its purely secular impressionism. Miss Dwyer, soprano, was an intelligent and musical collaborator. The program, ending with a fine performance of Hanson's symphonic poem, was applauded throughout with a heartiness on the part of the near-capacity audience which it richly deserved.

R.

## Walter Gives Orpheus in Concert Form

Metropolitan Opera Chorus and Noted Soloists Aid N. Y. Philharmonic

AMONG operas of the Salzburg festivals with which the name of Bruno Walter has been identified, Gluck's Orpheus has seemed particularly a labor of love on the part of the distinguished conductor. Though given without the stage action, the colorful ballet and the fantastic decors of these theatrical representations, four performances in Carnegie Hall of the long-treasured Gluck work, with Mr. Walter conducting the New York Philharmonic Symphony, were among the outstanding events of the pre-holiday period.

The Classic opera, as adapted for concert purposes and sung in Italian, was given on Dec. 6, evening, Dec. 7, afternoon, Dec. 8, evening and Dec. 9, afternoon.

Participating with the virtuoso orchestra were the chorus of the Metropolitan Opera, as trained by Giulio Setti, and eminent soloists: Maria Olszewska, in the music of Orpheus; Grete Stueckgold, Eurydice; Elisabeth Schumann, Eros and the Happy Shade. Anne Roselle was the Eurydice on Dec. 8.

In many respects the results were of high quality, particularly as pertained to the ensemble tone of orchestra and chorus. Mr. Walter made the most of his singing strings and glinting woodwinds in the ballet music and Mr. Setti's choristers gave him the vitality and dramatic weight of utterance to realize in full measure the nobility of the choral writing. Particularly stirring was the reiterated "No" of the chorus of Furies. Of haunting loveliness was the music of the blessed spirits in Elysium.

There were wayward tempi, but if Mr. Walter feels this music in this way and plays it so wholeheartedly and with such



Bruno Walter Returned to the Podium of the New York Philharmonic-Symphony in an Impressive Performance of Gluck's Orpheus

beauty of effect, there is little to do but note the fact and pass on. Whether to charge to him or to Mme. Olszewska the breathless pace of "Che farò" (which lost all semblance of sorrow by reason of the celerity of its delivery) remains a matter of doubt for the reviewer; but the singing sweep of the strings in the postlude was something to hear.

Of the soloists, Mme. Schumann was most consistently an exponent of the traditional Gluck style. Mme. Stueckgold sang with beauty of tone and much of personal charm. Mme. Olszewska's shaping of the music of the name part was not free of blemish, but was warm of tone and had its moments of something close to the grand manner. All were greeted with enthusiasm.

T.

## Walter Presents Wagner Program

New York Philharmonic-Symphony, Bruno Walter, conductor. Soloists, Paul Althouse and Marek Windheim, tenors; Emanuel List, bass. Carnegie Hall, Dec. 16, afternoon:

Wagner Program  
Prelude and Good Friday Scene from Parsifal  
Messrs. Althouse and List  
Siegfried Idyl, Act I, Scene 3, from Siegfried  
Messrs. Althouse and Windheim

Honors in the Parsifal went to the vocalists. Mr. Walter took most of the Prelude at a plodding pace which made it seem very long, and the later scene also lagged. The orchestra itself, especially the brass, was far from correct pitch at more than one point and there were several rough entrances. Even Mr. List's immense voice was drowned out, here and there.

The Parsifal music does not suit Mr. Althouse quite so well as the Siegfried, but he sang it with naïveté and good tone. Mr. List's singing was fine throughout, sonorous and well controlled and the very high notes delivered with consummate ease.

The Siegfried Idyl, though sluggish in tempo, was far better tonally, and the final item was splendidly given. Mr. Althouse's singing of the forge music was extremely good and Mr. Windheim managed well the difficult task of making Mime credible without costumes or accessories.

During the intermission, Albert Spalding spoke in the interests of Musicians Emergency Aid.

H.

## Stokowski Gives Bach Mass

Philadelphia Orchestra, Leopold Stokowski, conductor. Assisted by the Westminster Choir, Dr. John Finley Williamson, conductor. Soloists, LoRean Hodapp, soprano,

Rose Bampton, contralto, Dan Gridley, tenor, Frans Hoffman, bass. Carnegie Hall, Dec. 18, evening:

Mass in B Minor.....Bach

For his final New York appearance of this season with this orchestra, and for all time, if his resignation should prove to be final, Mr. Stokowski chose to give us his idea of one of the great expressions of the glory that was Bach, anticipating by several months the 250th Anniversary.

By taking the work from start to finish much faster than it should go, the conductor was able to get it into the time consumed by a regular evening's program. But this was decidedly at Bach's expense. The opening Adagio was heard as an Andante, and the succeeding Largo ed un poco piano was no Largo. Not that it is a matter of markings, of course, for in Bach's time little was indicated. Mr. Stokowski disappointed us sorely by his failure to achieve just tempi through the message of the music. In fact, the spirit of this great work seemed to elude him, while he chose to stand, posing, vibrating his left hand in the manner of a violinist, in the prelude, interlude and postlude of the great Agnus Dei, which he made his violins play *à la* Tchaikovsky, with much vibrato and in the final few measures had them play the D (on the fourth line) on the G string, a cheap effect totally out of place, almost as bad taste as holding the final G of this aria a full measure instead of one quarter beat.

Many similar details might be listed. Suffice it to record that, in addition to this, the playing of the orchestra was ragged, and in many a place where the basses play the continuo under a solo voice, there was a wholesale zig-zagging of the rhythm, a fault infrequently observed under this leader's baton. The trumpets broke in the

(Continued on page 32)

# JEAN TENNYSON

## *Acclaimed in Debut*

with the  
CHICAGO GRAND OPERA COMPANY



© G. Maillard Kessler

... as Mimi in La Bohème

### JEAN TENNYSON SINGS WITH CHARM AND PURITY IN DEBUT AS MIMI

Saturday evening La Bohème was given at the Civic Opera House for the debut of Jean Tennyson, a Chicago girl, in the role of Mimi. Miss Tennyson has a voice of unusual charm and purity and sings with finish, intelligence, and excellent Italian diction. Her delicate, fragile loveliness makes her an ideal Mimi. Her success with the audience and the cognoscenti was immediate. After the "Mi Chiamano, Mimi", and especially after the "Addio" of the second act, Mr. Papi was obliged to wait on account of the storms of applause. Incidentally, Papi conducted Miss Tennyson with obvious pleasure and with a delightful personal manner.

Herman Devries, Chicago American, Dec. 10, 1934.

### LOTTE LEHMANN AND JEAN TENNYSON WIN OPERA HONORS IN SATURDAY'S PERFORMANCE AT CIVIC

Lotte Lehmann, one of the finest artists of the lyric stage, and Jean Tennyson, an extraordinarily delightful newcomer, divided honors at the opera Saturday and left in their successful wake a genuine regret that they have been limited to one performance each. They restored to the soprano section a luster it has not invariably known this season, and though they represent the polar extremes of training and method, they reach the same result of audience interest. In the important matter of box-office, that is what counts. It seemed to me, watching her as

Mimi, that Miss Tennyson is the nearest approach we have had to a second Bori. She has beauty, a clear soprano, respect for the pitch and an endearing quality that makes audiences capitulate on sight. Not only audiences, but singers. In years of attending La Bohème I have seldom seen Mimi so tenderly treated by her Bohemian associates. Even the harp was so concerned over the state of Mimi's tiny hands that it played a wrong note, the most human sound I have heard from a harp in years. You will understand the state we were all in when I tell you that at this astonishing plink Mr. Papi smiled.

Claudia Cassidy, Chicago Journal of Commerce and LaSalle Street Journal, Dec. 10, 1934.

### JEAN TENNYSON ACCLAIMED IN OPERA DEBUT

With the advent of Jean Tennyson, opera, for the first time in many years, is prepared to compete with musical comedy in the matter of feminine beauty. Judging by public response, this is an important factor, for the last night almost a capacity audience assembled for Miss Tennyson's debut. Miss Tennyson, I am told and believe, has risen from the Earl Carroll "Vanities" to the lyric stage. She is one of the loveliest women who ever faced the footlights. The acoustics of this vast theatre are kind, however, and Miss Tennyson's son is as fresh and alluring to the ear as her beauty is to the eye. Her voice is a pure, unfurced lyric soprano of that silvery timbre that is typically American. Its power proved ample for the seniorities of La Bohème. She did well by Mimi's opening aria and carried the ensuing duet to its ultimate high C with impeccable fidelity to the pitch and tasteful definition of style and mood. The audience loved her.

Glenn Dillard Gunn, Chicago Herald, Dec. 10, 1934.

### JEAN TENNYSON, GRACE MOORE CHARM HEARERS

Two of the recent and lovely stars in the musical world, Jean Tennyson in opera and Grace Moore in concert, made their first Chicago appearances over the week end. Miss Tennyson, presenting herself as Mimi in La Bohème justified herself both as singer and personality of the operatic stage. She has a voice with both beauty and quality in it, one that takes the high ranges of the score with complete ease and gives warmth and vitality to all its song considered as a dramatic medium. She was a tremendous success with the patrons, and this department casts its vote willingly alongside of an overwhelming majority.

Edward Moore, Chicago Daily Tribune, Dec. 10, 1934.

### JEAN TENNYSON GIVEN OVATION IN CONCERT AT BRITISH-AMERICAN FETE

Britons, who love to sing they never, never, never shall be slaves, surrendered by the hundreds yesterday to a slender Chicago girl who also loves to sing. They made Jean Tennyson's home-coming concert debut memorable. Fine voice, perfect expression and complete fidelity to pitch is Miss Tennyson's basic operatic equipment, but her imagination gives sparkle and distinction to her voice. Further, in poise, in authority, in small details of taste, she displayed mastery over the collateral elements of her art as flawless as the pearls she wore. She sang the Jewel song with notable brilliance and once-singing "Carry Me Back to Old Virginny" as an encore, with a huge bouquet of American Beauties cradled in her arms—she was as charming, as enchanting, as any figure the concert stage has known in a decade.

Dempster MacMurphy, Chicago Daily News, Nov. 19, 1934.

## Viola Mitchell is Guest Soloist With Boston Forces Led by Burgin

### Gives Malipiero Violin Concerto First American Performance — Hindemith's Mathis der Maler Receives Initial Boston Hearing

BOSTON, Dec. 20.—With Dr. Koussevitzky absent on his midseason vacation, it fell to Richard Burgin, concertmaster and assistant conductor, to lead the Boston Symphony through its eighth pair on Dec. 7-8. Viola Mitchell, young American violinist, was the soloist. The program:

Symphony, Mathis der Maler.... Hindemith  
(First time in Boston)  
Concerto for Violin..... Malipiero  
(First time in America)  
Symphony, From the New World.... Dvorak

In many respects this was a notable concert and one which reflected credit upon Mr. Burgin as a conductor. With the first performances, together with the initial appearance here of Miss Mitchell, the interest of the orchestra patrons was considerably roused. Mr. Burgin knew quite definitely what he wanted and pro-

ceeded to get it in a thoroughly competent manner.

Inasmuch as MUSICAL AMERICA for Oct. 10 carried an informative story on the Hindemith symphony, it seems unnecessary for this reviewer to dwell upon any but the essential details. The work is in three sections, from the composer's opera Mathis der Maler, inspired by the life of Matthias Grünewald, a German painter of the Renaissance period, who decorated the Isenheim altar. Without the explanatory text contained in the program book, the listener probably would never suspect that this musical outburst was inspired by a religious subject and we confess to finding ourselves, for the most part, out of sympathy with the work. During the performance of the final movement we were somewhat reminded of the fly that sat on the axle of a chariot wheel and remarked, "Bless me, what a dust do I raise!" But perhaps we do Herr Hindemith an injustice. We have never seen the Isenheim altar... only photographic reproductions of its several panels. For valiant effort in behalf of the composer, Mr. Burgin and the orchestra were most heartily applauded.

#### Violinist Has Ovation

Having been insinuated into the realm of dissonance by the symphony, we were somewhat prepared for the Malipiero Concerto, remembering also a recent performance of this composer's Symphony (in four tempi, as the four seasons), but we were hardly prepared for the utter indifference with which the composer allowed his solo instrument to regard the orchestra. Each, apparently, was allowed to dictate his own choice of musical road and to walk therein. Not in a long time has a modern work so bristling with technical difficulties been presented at these concerts. Nor one so futile. There is not a true melodic curve in the entire piece and the accompanying harmonic structure is not especially distinguished, although the score is cleverly contrived to demand an orchestra of only medium size, thus throwing the solo instrument into high relief. In the performance of Miss Mitchell, however, one finds everything to praise. She has technical security in abundance, plus a poise seldom met in a young artist. Her tone is excellent. One could only wish that she had not squandered her fine talent on such ungracious music, even though her performance brought her an ovation.

The Dvorak symphony was, hastily, but to the initiated perhaps not unaccountably, set upon the program in place of the Nielsen Symphony No. 5 previously announced. The familiar, melodious measures were given a sensitive performance and the players received heartiest applause.

#### Old Music Charmingly Given

One of the most charming concerts experienced by a Boston audience in some time was that given by Putnam Aldrich and Alfred Zighera, a program of Eighteenth Century music for harpsichord and viola da gamba. Among the works presented was the Bach Sonata in D for the above instruments, Abel's sonata for viola da gamba alone, Buxtehude's interesting sonata for viola da gamba, violone and harpsichord, in which Messrs. Aldrich and Zighera were capably assisted by Gaston Dufresne; a Chaconne for harpsichord



Viola Mitchell, Who Was Soloist with the Boston Symphony in the First American Performance of Malipiero's Violin Concerto

alone and Handel's beautiful Sonata in C for viola da gamba and harpsichord.

Benno Moiseiwitsch again pleased an audience of good size in Jordan Hall on Dec. 8, playing the Bach Chromatic Fantasia and Fugue, a Beethoven Sonata in F Minor, Op. 57, Brahms Variations on a Theme by Handel and miscellaneous compositions. As before, Mr. Moiseiwitsch amazed his listeners by his command of the keyboard.

Lawrence Tibbett virtually filled Symphony Hall, with an auxiliary audience on the platform for his concert of Dec. 9. With the exception of encores sung in the original tongue, his program was presented entirely in English, and Mr. Tibbett's English is a criterion.

#### Fourth People's Symphony Event

On the same afternoon in Jordan Hall, the People's Symphony Orchestra, Fabien Sevitzy, conductor, gave the fourth concert in its present series. For the program Mr. Sevitzy chose the Dvorak New World Symphony, Paul White's Voyage of the Mayflower (first performance) assisted by the Sevitzy Vocal Ensemble, a Sarabande by Saint-Saëns (first time in Boston) and excerpts from the L'Arlésienne Suites Nos. 1 and 2.

It was a program which gave very evident pleasure to an audience which should have been much larger. Mr. Sevitzy was content to allow the symphony to speak for its composer in unaffected and simple manner. The brass section gave a notable account of itself and the string section was distinguished by admirable ensemble.

Mr. White's composition is subtitled an American Ballad and is intended by the composer to portray the historic vessel and her intrepid passengers in their voyage to American shores. It is in fantasy form, thus allowing freedom in the use of thematic material of considerable worth, for this composer is evidently of the opinion that melody is not to be scorned. He writes agreeably for voices, making no apparent excess demands upon the human instrument and using it effectively. His orchestration is at times vigorous, but he does not choose to be noisy at the expense of good taste. A revolving theme in consecutive fifths is used to good effect in portraying the motion of the sea. Mr. Sevitzy and his forces gave an eloquent performance and the composer, who was present, shared in the applause.

In the ballroom of the Hotel Vendôme at the same hour, the Flute Players' Club gave its first program of the season. Unfortunately, conflicting concerts made it impossible for this re-

viewer to attend, but from all accounts the concert was very successful and the works played were in keeping with the long established high standard of the club.

A pleasantly anticipated concert was that given by Elizabeth Cushman, soprano, and Rafael Mertis, pianist, in Jordan Hall on Dec. 10. Miss Cushman at her debut in 1931 showed exceptional talent and promise. In part, that promise has been fulfilled. She has deepened in musical sensibility, as evidenced in her presentation of Fauré's lovely song, Les Berceaux, A Dissonance by Borodin and The Stars by Gretchaninoff, but her voice does not lend itself easily to the type of song which carries it much above the middle register. Mr. Mertis, if memory is not at fault, made his Boston debut upon this occasion. He is obviously a sensitive musician and plays an admirable accompaniment (those for Miss Cushman were given from memory), but he unwisely essayed the Liszt Sonata in B Minor, which bombastic work requires a far more vigorous treatment than he accorded it. One may easily imagine this young man playing Mozart, Schumann or Chopin with great success. A friendly audience gave warm applause to each young artist.

Bach, Chopin and Debussy were listed on the recital given by Winifred Christie in Jordan Hall on Dec. 11. A large audience gave careful attention to this performance of works on the Moór double-keyboard piano which Mme. Christie uses exclusively. For the purpose of clarifying technique and in the production of more sonorous tone, the double keyboard seems to be most useful. The Chopin Sonata in B Flat Minor, found Mme. Christie at her best and served to reveal her complete mastery of the varying moods of this composer.

#### Pons Acclaimed

Lily Pons, assisted by Marcel Hubert, cellist, and Luigi Alberghini, flutist, gave a recital in the ballroom of the Hotel Statler on Dec. 12 before a capacity audience. Mme. Pons was in top form in the arias from The Barber of Seville and Lucia and Mr. Hubert's cello solos were a distinctly enjoyable feature. Arpad Sandor accompanied.

Making his Boston debut, Arthur Fear, English baritone, sang in Jordan Hall on Dec. 12 before an audience of excellent size and obvious friendliness, which found him to be a singer of rare intelligence with a flair for extracting the very essence of each song essayed.

Singing its customary program of Christmas carols, the Mt. Holyoke College Carol Choir, under the direction of Dr. William Churchill Hammond pleased a large audience in John Hancock Hall on Dec. 14 with the fine quality of its work. As in former years, Dr. Hammond contributed enjoyable organ solos.

GRACE MAY STUTSMAN

#### Bryn Mawr Faculty Artists Give Recital

BRYN MAWR, PA., Dec. 20.—The Bryn Mawr Conservatory of Music gave its opening faculty recital on Dec. 14 presenting Tilly Barmach, dramatic soprano, formerly of the Philadelphia Grand Opera Company; Leova Tumarkin, Russian pianist; Gama Gilbert, violinist, formerly of the Curtis Quartet and Philadelphia Orchestra, and Dr. Emil E. Folgmann, cellist, who has played with the Boston Symphony and Philadelphia Orchestra.

The program included works by Brahms, Bach and Liszt and the Loeillet Sonata arranged for trio by Alexandre Beon.

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# STOCK TAKES BATON FOR CHICAGO OPERA'S TRISTAN

**Presented with Wreath by Longone Amid Ovation at Second Appearance of His Career in Role of Lyric Drama Conductor—Alsen, Olszewska, Melchior, Baromeo and Huehn Score in Leading Roles**

CHICAGO, Dec. 20.—All musical Chicago flocked to the Civic Opera House for the Dec. 15 matinee to hear Frederick Stock conduct Tristan and Isolde. It was the second time in Mr. Stock's long and



Frederick Stock, Who Conducted the Chicago Performance of Tristan and Isolde

brilliant career that he had presided over an operatic performance, the first having been in 1923 when he prepared and conducted Siegfried at the Auditorium. The leading roles were allotted to such seasoned Wagnerians as Elsa Alsen, Maria Olszewska, Lauritz Melchior, Chase Baromeo and Julius Huehn. But despite the virtues of the vocalists the afternoon was Mr. Stock's. Prolonged applause greeted his every appearance and at the conclusion of the second act he was the recipient of a stormy ovation that could have left him in no doubt as to the admiration and affection in which he is held by the musical public. At this juncture the excitement was further heightened by the appearance on the stage of Paul Longone, artistic director of the company, who presented the conductor with a huge wreath and his personal congratulations.

The veteran conductor's domination of the extensive forces arrayed before him was immediate and complete. Curiously enough it was a reading of the great score more operatic than symphonic. Mr. Stock's first concern was apparently to preserve the complete architectural design of the work, and to accomplish this through a never relenting forward movement. Only occasionally did he interrupt the dramatic progress to stress some detail of orchestration or phrasing. On the whole his tempi were faster than those to which conductors of the past have accustomed us, but always, like every other aspect of his interpretation, they bore the stamp of sincerity and profound musical logic. Despite the general excellence of the performance Mr. Stock must have wished more than once that he had his own Chicago Symphony be-

fore him in the pit. The opera organization is experienced but the exigencies of a busy season tend to exalt energy at the expense of finesse. The nervousness which the orchestra felt before this exacting musician was apparent in the rough attacks and numerous uncertain and occasionally false entrances.

Miss Alsen's Isolde is familiar to Chicago and it is sufficient to say that she was in excellent voice and that in matters of style, action and feeling, her enactment was traditional and satisfying. Some Wagnerian hair-splitters find Mme. Olszewska's Brangäne too aggressive, but there can be no denying its picturesqueness nor, on this occasion, her splendid singing. Mr. Melchior's Tristan was new to this city. Here at last was a Tristan of romantic appeal. Vocally he disclosed nothing that was not admirable. The restraint of his singing fitted well in the pattern of sturdy virility in which he conceived the part and in the trying measures of the delirium he touched notable heights

of drama. Baromeo's King Mark was beautifully sung without exception and unmarred by the sensational exaggerations which often tempt interpreters of this role. Julius Huehn made his debut as Kurvenal and left the impression of a sympathetic, upstanding figure and an excellent voice. The remainder of the cast included Wilfred Engelman, Giuseppe Cavadore, and Sidor Belarsky.

That same evening saw another memorable performance, Mozart's Don Giovanni. Time was when the Chicago Opera cast this work with such a dazzling array of great singers that musical history was made. Then the great singers disappeared and the work was of necessity dropped from the repertoire. But almost magically, Mr. Longone suddenly assembled another great cast, some of the old ones, some new ones, and presto! there was another great Don Giovanni.

In the title role, Ezio Pinza made his debut here. Chicago remembers Vanni-Marcoux happily, but Mr. Pinza met every comparison fully and satisfyingly. He was suave, dashing, handsome, a con-

**Don Giovanni, Manon, Lohengrin, Tannhäuser, Bohème, Martha, Aïda, Butterfly and Carmen Complete Fortnight—Galaxy of Stars Greeted—Van Grove, Kopp, Weber and Papi Conduct**

summate actor, everything that a Don Juan should be, and more, a superb singer. His arias invariably met with excited "Bravos!" in which even jaded critics were inclined to join.

It was no less a pleasure to welcome back Virgilio Lazzari, whose place, for all the present abundance of excellent basses, has never been filled in this company. He was again the adroit comedian, the amiable personality, the never failing master of a prodigious voice. His reception after the catalogue aria shook the house.

A third in a trio of exceptional bass voices was the newcomer, Guido Guidi, who sang the role of Don Pedro. Guidi is a distinct find, a routinized actor, a dig-  
(Continued on page 18)

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TENOR...  
METROPOLITAN  
OPERA COMPANY  
IN FIRST RECITAL  
AT THE TOWN HALL  
DECEMBER 12, 1934

"Performances of this and similar cycles by the masters of the Germanic Lied have been so infrequent of recent years as to make this concert something of an event for those whose primary interest is in the voice. With a voice of pleasant quality, he delivered Schubert's vernal settings of Wilhelm Mueller's verses with obvious sympathy and a due regard for the traditions. It was singing of a conscientious regard for detail."

O. T., New York Times,  
Dec. 13, 1934

"Hans Clemens, the genial tenor of the Metropolitan, sang an all-Schubert program which it would have been well for every would-be singer to hear and to note."

"His fine musicianship is above question, and his knowledge of HOW TO SING SCHUBERT, as to phrasing, interpretation and style, was the best kind of object lesson."

Henriette Weber,  
New York Evening Journal,  
Dec. 13, 1934



"Mr. Clemens is a sincere and sensitive artist, and his voice yesterday had a full, lyric and fluent quality which one is unaccustomed to find among German tenors. The clarity of his enunciation was a notable asset."

F. D. P., New York Herald Tribune,  
Dec. 13, 1934

"Mr. Clemens' singing was admirable in its imaginative insight and musicianship, its sensitivity to every meaning, every mood of the texts and subtlety of inflection and accentuation in musical phrasing."

B. H. Haggin,  
Brooklyn Daily Eagle, Dec. 13, 1934

"As an interpreter of lieder he showed intelligence and temperament. His good natural voice was agreeable and fluent in emission. Fine musical spirit shown in his delivery."

S. A. D., New York Sun,  
Dec. 13, 1934

## VOCAL ART SHOWN BY HANS CLEMENS AT SONG RECITAL

"Known as one of the most musical and versatile singers of our opera casts, it was no cause for wonder when Mr. Clemens' concert demonstrated also his unusual abilities as an interpreter of the most expressive vocal art-form, the German Lied."

"His program yesterday consisted entirely of the cyclical collection of songs known as 'Die Schoene Muellerin.' Mr. Clemens, with his command of vocal technique, his mastery of moods lyrical and dramatic, and his eloquent recitation of text, successfully held the interest of his listeners and moved them to frequent outbursts of especially warm applause."

"His complete projectment of the music, style and meaning of the songs made his finished art admirable."

"It would be most interesting to hear him again in recital with a program of greater variety. The recitalist was becomingly ovationed by a good-sized audience, including many leading concert artists and confreres from the Metropolitan."

Leonard Liebbling, New York American,  
Dec. 13, 1934

"Style and diction were Mr. Clemens' talents, besides a pleasing freshness of tone in the higher register. The audience enjoyed the afternoon's music hugely."

New York World Telegram,  
Dec. 13, 1934

"Mr. Clemens achieved a uniform standard of sensitive interpretation that merited the highest praise."

Julian Seaman,  
New York Daily Mirror,  
Dec. 13, 1934

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## QUAKER CITY HEARS ANTIQUE FESTIVAL

### Ben Stad Ensemble Gives Two Concerts of Charming Old Music

PHILADELPHIA, Dec. 20.—What amounted to little less than a festival of the charming and characteristic music of the 16th, 17th and 18th centuries passed fascinatingly before two audiences of the American Society of Ancient Instruments which played on the afternoon and evening of Dec. 6 in the Barclay ballroom. The one-day festival traversed, in the afternoon, music of England, Holland and Italy, and, in the evening, of Spain, France and Germany.

The playing group remains intact from previous seasons, and in this integrity of personnel lies one important factor of its strength, for constant association in performance has perfected the ensemble to a high degree. Virtuoso players such as the five in this group are not invariably happy in concerted endeavors, but Ben Stad, viole d'amour; Jo Brodno, quinton; Josef Smit, viole de gambe; Maurice Stad, basse de viole, and Flora Stad, harpsichord, have had such intimate musical contact that they have achieved submergence of the individual into the totality of effect demanded.

It is needless to say that the perfor-



The American Society of Ancient Instruments: Ben Stad, Viole d'amour; Jo Brodno, Quinton; Josef Smit, Viole de gambe; Maurice Stad, Basse de viole, and Flora Stad, Harpsichord

mances both afternoon and evening exemplified the many merits of the society. Both programs contained fifteen works, all very representative, brief and felicitous, especially the folk strains of Old Dutch Peasant Songs and Suite of Old French Airs, and others of full-scale proportions such as the Tartini Sinfonia Pastorale, the Scarlatti Concerto in F and the Henry Purcell Suite, all the afternoon, and the Loeillet Sonate à Quartre, the Hasse

Overture, and the C. P. E. Bach Suite. Arrangements of the Dutch Airs by Mr. Smit and the French Airs by Mr. Stad were excellent.

Striking items of the list were Peter Hellendaal's sonata for viole de gambe and harpsichord, William Byrd's Pavana-Gagliarda, the Andante cantabile of the Tartini, the Andante lento molto of Emanuel Bach, and two chorales by his great progenitor.

W. R. MURPHY

## PHILHARMONIC AIDS OPERA IN BUFFALO

### Amateurs of Civic Company Present Faust Under Morati

BUFFALO, Dec. 20.—The Buffalo Civic Opera Company gave its initial performance at Shea's Court Street Theatre on Nov. 22. The company consisting of 125 members, including principals, chorus and ballet, presented Faust in French, under the direction of Charles Morati. With one exception the cast was composed of amateur talent, many of them notably good. They had the assistance of the Buffalo Philharmonic, Lajos Shuk, conductor. Alexis Kaloff directed the ballet in incidental dances. George Chapman was responsible for effective stage settings. Months of careful preparation were rewarded with a large measure of success and in addition to the three scheduled, two additional performances were given to satisfy public demand. The project is sponsored by the Emergency Relief Bureau in conjunction with New York State Department of Education.

### Detroit Symphony Acclaimed

Ossip Gabrilowitsch and the Detroit Symphony gave a concert on Dec. 3 in Elmwood Music Hall, the first of a series of three symphony concerts presented by the Buffalo Musical Foundation, Marian de Forrest, manager. A program of more than usual interest included the Bach-Respighi Prelude and Fugue in D, the Brahms Second Symphony, the Fugue for violins and violas by Dubensky, la Fête-Dieu à Seville and Triana by Albeniz and Ride of the Valkyries by Wagner. A capacity house gave fervent demonstrations of approval.

The Kroll String Sextet under the auspices of the Buffalo Symphony Society gave a concert on Nov. 12 before

a large and appreciative audience. They played the Sextet in G by Brahms, Schönberg's Verklärte Nacht and a sextet by Martinů.

William Breach, baritone, director of music in Buffalo public schools and Leslie Barnette, pianist, gave an interesting recital before the Chromatic Club on Nov. 17. Besides three German songs, Mr. Breach sang a group of four songs written on South African themes, by Theophile Wendt. The Partita in B Flat Major by Brahms and a group by Medtner, Szymanowski and Bloch were delightfully presented by Mr. Barnette. Mr. Breach had the assistance of the Buffalo Teachers orchestra, conducted by Mr. Wendt.

The Harugari Frohsinn under direction of Hans Hagen gave the Schiller-Romberg Song of the Bell on Nov. 19. A mixed chorus of about 200, four soloists and an orchestra scored in this performance before a large audience.

ETHEL MCDOWELL

### ORGANISTS ASSOCIATION GIVES FAREWELL DINNER

#### Final Gathering Precedes Merger of Group with American Guild of Organists

As its final conclave before merging with the American Guild of Organists on Jan. 1, The National Association of Organists, Dr. William C. Carl, president, gathered for a farewell dinner at Schrafft's 57th Street restaurant, New York, on Dec. 10.

In the spirit of auld lang syne, the dinner brought together many old members and officers who delighted the assembly with reminiscences of the early days of the organization. Dr. Tali Esen Morgan, founder of the association, recalled its formation "around the console" of the great organ in Ocean

Grove, N. J., in 1908, to which organists from all parts of the country were attracted when it first was opened. Many of these visitors became charter members of the N.A.O., and Will C. McFarlane was elected first president.

Among other speakers and entertainers introduced at the dinner by the toastmaster, Dr. Carl, were Jane Whittemore; Charles Henry Doersan, warden of the A. G. O.; Senator Emerson Richards, first vice-president; Mark Andrews, Dr. T. Tertius Noble, Dr. Frederick W. Schlieder and Reginald L. McAll, past presidents, and Henry Hall Duncklee, chairman of the executive committee.

The combination of N. A. O. and A. G. O. will retain the title of the latter, and will have a membership of 6000, thereby constituting the largest body of organists in the world. Discussing the merger, Dr. Carl pointed out the advantages to both groups. Not only will present duplication of effort be eliminated, he said, but also opportunity will be increased to do more effective work and to bring more organists throughout the country into contact with their fellows by means of this one central body. A membership drive will be undertaken soon after the merger. On Dec. 26, also at Schrafft's, a mock-wedding ceremony will be staged symbolizing the marriage of the association and the guild.

### San Francisco Symphony Plans Are Uncertain

SAN FRANCISCO, Dec. 20.—Plans for the promised twelve-week season of the San Francisco Symphony, scheduled to begin on Jan. 4, are unsettled because of a shortage of funds, it is stated. The San Francisco Musical Association has announced that, in view of a lack of \$45,000 in necessary guarantee, the season will be abandoned, but that if the musicians want to play as long as the cash on hand permits, they may operate on that basis. M. M. F.

## LOCAL ACTIVITIES ANIMATE CAPITAL

### Friday Morning Music Club Begins New Series—National Symphony Hailed

WASHINGTON, Dec. 20.—The first few weeks of the music season were devoted almost exclusively to the concerts of visiting artists, but with the opening concert of the Friday Morning Music Club on Nov. 23, inaugurating its weekly series of recitals, the local musical season officially began.

The Friday Morning programs serve as occasions for many novel presentations. The opening concert was given by the Washington String Quartet which includes four artists of the National Symphony, Milton Schwartz and Paul Brightenburg, violins; George Wargo, viola, and Sidney Hamer, 'cello. The program included Beethoven's E Minor Quartet and the Debussy Quartet, Op. 10.

The second concert on Dec. 7 brought the popular artists, Alix Young Maruchess and Mary Howe in a program for viola d'amore, viola, virginal and piano assisted by Flora McGill Keefer, mezzo-contralto.

### National Symphony Active

The gift for properly balanced variety in program making which Dr. Hans Kindler possesses, has been of the greatest value in stimulating attendance at the National Symphony concerts. On Dec. 7 he placed Beethoven's Leonore Overture No. 3, an orchestral arrangement of Wagner's lovely Träume, Loeffler's Canticum Fratris Solis and Scriabin's Symphony No. 3. The soloist was Olga Averino, Russian soprano. Having been heard here before in many taxing programs at the Library of Congress, it was not necessary to confine oneself to a judgment of her art in the Canticum, a work interesting instrumentally but offering little opportunity for a display of vocal or interpretative prowess. Mme. Averino was heartily welcomed and the audience, keyed up by the excellent playing of the other works made much of her presentation.

### Candlelight Concerts Begin

The Washington Chamber Music Society, Jeno Sevely and Samuel Goldsher, violin; Hendrik Essers, viola; Howard Mitchell, 'cello and Gertrude McRae Nash, piano, began its second season of "candlelight concerts" at the home of Mrs. Edwin B. Parker on Dec. 4. A duo-piano recital by Mary Howe, Washington composer and Anne Hull of New York, opened the concert series sponsored by the International Art Forum, Amelia Conti, president and founder, at the Washington Club. The two artists played a varied program which opened with the transcription of Bach's Dein Geburtstag by Miss Howe and closed with two of her Spanish dances, Petenera and Jota.

ALICE EVERSMAN

### Henriette Weber to Give Opera Talks

Henriette Weber, music critic of the New York Evening Journal, will give a series of ten weekly opera talks at the home of Mrs. Charles Lyman Wood beginning Jan. 2 and ending March 6. The operas include the Wagner Nibelungen Ring, Der Rosenkavalier, La Sonnambula, Pelléas et Mélisande, Don Pasquale, Lady Macbeth of Mtsensk and Fidelio.

# Tannhäuser Brilliant Finale for Coast Opera

**Hailed as Season's Outstanding Achievement — La Rondine, Lakmé and Otello Are Novelties of Last Week—Butterfly and Mignon Also Heard—Rethberg, Bori, Clark, Hardy, Bonelli, Pinza, Eddy, Melchior and Borgioli Among Stellar Casts — Hertz and Merola Conduct**

SAN FRANCISCO, Dec. 20.—The twelfth annual opera season under the conductorship of Gaetano Merola came to a brilliant finale with a repeat performance of Tannhäuser on Dec. 9, with Nelson Eddy replacing Richard Bonelli, of the original cast, as Wolfram.

This Wagnerian opus was the most magnificent achievement of the season. Alfred Hertz conductor, Lauritz Melchior and Elisabeth Rethberg sang the leads, and Mr. Eddy sang the chief baritone role in magnificent voice and in intelligent style.

The final opera week brought three novelties on successive nights, La Rondine with Lucrezia Bori and Dino Borgioli, Lillian Clark and Marek Windheim; Lakmé with the resident singer, Emily Hardy, in the title role; and Otello with Mme. Rethberg and Messrs. Melchior and Bonelli.

The Puccini comic opera was engagingly done and was criticised only from the point of language. It should have been sung in English. Miss Clark and Mr. Windheim in the comedy roles injected some English lines that caused a gurgle of delight through the house. As Lisette, Miss Clark did her best work of the season. The others were admirable, including a large group of local singers in the minor roles, among them Ester Folli, Helene Strause, Edna Elizabeth Smith, Jack Howell, Amerigo Frediani and Evaristino Alibertini.

Miss Bori gave her usual infallibly artistic performance as Magda and Mr. Borgioli, although desperately ill with the cold that had kept him from singing in the preceding two operas, gave a commendable performance.

It was courageous of Mr. Merola to cast an inexperienced singer in the role of Lakmé. Miss Hardy, judging from the applause bestowed upon her, justified the director's faith that she would make good. The entire Lakmé cast except for Messrs. Pinza and Gandolfi has direct connections with San Francisco. Mario Chamlee, who spent his boyhood here, sang Gerald admirably, having recovered from the illness that had necessitated the postponement of this opera. Eva Cruninger was the Mallika, Mr. Pinza was magnificent as the Brahmin priest, Mr. Gandolfi was Frédéric, and Georges Simondet, Jeanne Gustin Ferrier, Misses Clark and Strause, and Messrs. Howell and Frediani completed the cast adequately.

Ballet features included effective solo dances by Maclovio Ruiz and Dimitri Romanoff. The ballet was as effective as the available talent, directed by Adolph Bolm, could make it. Mr. Merola conducted, covering up stage weakness with orchestral strength, and succeeded in getting an acceptable performance under handicaps of an inexperienced cast.

## A Splendid Otello

Second only to Tannhäuser and surpassing it in many respects, was the

Otello conducted by Mr. Merola and starring Messrs. Melchior, Bonelli (as Iago) and Mme. Rethberg as Desdemona. It was Mme. Rethberg's first performance of the role, and she sang exquisitely. Mr. Melchior, although a shade less at home in the role of the Moor than as the Wagnerian hero, was superb both vocally and histrionically and Mr. Bonelli was ever the fine actor,



Morton

Emily Hardy, Resident of San Francisco, Who Sang the Title Role in Lakmé

the sinister villain. He was thoroughly conversant with the role, and had a personal triumph.

Raymond Marlowe was a good Cassio. Miss Gruninger, the Emilia, was especially fine in the last scene, and the faithful standbys in lesser roles acquitted their tasks admirably. The chorus was excellent in the opening act, and the staging of the storm scene was the

season's best, thanks to Armando Agnini.

The matinee repetition of Madama Butterfly found Mme. Rethberg and Mr. Chamlee replacing Lotte Lehmann and Mr. Borgioli in the leading roles. Mme. Rethberg sang magnificently; Mr. Chamlee was at his best. Elinor Marlo repeated her faithful characterization of Suzuki.

The subscription season closed with Mignon on Dec. 7, with Miss Bori, Messrs. Borgioli and Pinza, and Miss Marlo all in good form and Miss Hardy as the spirited and talented Philine. The latter again proved that she has a flair for acting and a voice that is uneven in merit—sometimes exquisite, sometimes forced, always light, and more convincing in lyric moments than in florid ones. Her coloratura is not facile, and while it coped with the Lakmé Bell Song commendably, it was not equal to the Je Suis Titania.

The opera season brought an astonishing shake-up in the critical realm. Redfern Mason was dismissed from the music editorship of Hearst's *Examiner*, an office which he has held for more than twenty years, but retained on the paper's pay roll. His assistant, Ada Hanifin, reviewed the final operas, and on Dec. 10, Alexander Fried, music critic on the locally owned *Chronicle*, moved to the *Examiner* music editor's desk. The *Chronicle* is trying out some of its young staff talent in its music department, John Hobart being given the first opportunity to qualify for the post.

Between operas, Marjorie Edwards, youthful violinist, made an impressive debut under the management of Wilfrid Davis. A pupil for the past two years of Kathleen Parlow, Miss Edwards impressed by the great beauty of her tone and phrasing. She was accompanied by Dora Blaney in a program which included Handel's Sonata in E, Lalo's Symphonie Espagnole, short numbers by Schubert, Mozart, Manev, and Wieniawski's Souvenir de Moscou. Her technique was adequate and secure, but her playing has not the brilliance of the



Elisabeth Rethberg, Who Sang Desdemona in Otello for the First Time

virtuoso. Rather does it reflect the less spectacular but more satisfying beauty of the artist. MARJORIE M. FISHER

## Cadek Choral Society Gives Verdi's Requiem at Chattanooga

CHATTANOOGA, Dec. 20.—The Cadek Choral Society, J. Oscar Miller, conductor, presented Verdi's Requiem on Dec. 4 at Memorial Auditorium. Doris Doe, contralto of the Metropolitan Opera, Louise Lerch, soprano, Robert Betts, tenor and Frank Cuthbert bass-baritone, were the soloists. In addition to the distinguished singing of the artists, the performance was aided by a symphony orchestra of fifty. Emily Relfe was at the organ.

## Maria Müller Tours in Europe

BERLIN, Dec. 15.—Maria Müller, soprano of the Metropolitan Opera, who began her season here as Tosca at the State Opera of Berlin, has recently completed a concert tour throughout Germany, Czechoslovakia, Holland and Belgium, singing with the Philharmonic Society in Brussels.

## "Commands Ringing Top Notes"

(headline) New York Times, Dec. 8, 1934

# GENEVIEVE ROWE

American Soprano

ACCLAIMED IN NEW YORK RECITAL

TOWN HALL, DECEMBER 7, 1934

### Times

"Genevieve Rowe, winner of an Atwater Kent audition, and a MacDowell contest, was applauded in the limpid purity of Haydn's 'With Verdure Clad,' the warm humanity of Schumann's 'Volkliedchen' and the sparkle of the Viennese Strauss. She had the ringing top notes at command. . . . In enunciation and interpretation she was intelligent and she visualized a charmingly slender prima donna."

### American

"An earnest devotee who has attained a facile tone management and has penetrated intelligently into the style and meanings of her music . . . her vocal organ-sweet and fresh in sound. She was most effective in lyricism and put into it more feeling than is customary . . . a brilliant and tasteful exhibition of Mozart's horrendously exacting concert aria."

### Sun

" . . . a voice of natural limpid type . . . able to soar very high and preserve clear silvery tones in the upper register . . . she sang the Johann Strauss numbers with considerable stability of tone, facility and vivacity . . . her interpretations gave large evidence of taste and refinement."

### Herald-Tribune

" . . . the quality of her voice is promising especially in clear sustained high notes. Her singing indicated musicianship, taste and interpretive sensitiveness . . . gave praiseworthy interpretations of Schumann's 'Loreley' and 'Volkliedchen' fully realizing their delicacy of coloring and quiet expressiveness."

### World-Telegram

"Genevieve Rowe, soprano, an Atwater Kent prize winner offered a recital program of uncommon exactions. . . . The opening 'With Verdure Clad' from Haydn's 'Creation' she delivered in authentic style and with admirable feeling for legato. . . . Schumann's 'Auftrage' she treated with particular deftness and grace."



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# MUSICAL AMERICA

Founded 1898 by JOHN C. FREUND

JOHN F. MAJESKI, Publisher

THE MUSICAL AMERICA CORPORATION:  
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Vice-President ::: Walter Isaacs, Treasurer :::  
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Executive and Editorial Offices  
Suite 1401-4 Steinway Building, 113 West 57th Street, New York  
Telephone: CIrcle 7-0522 Cable address: MUAMER

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Subscription Rates: U. S. A. and Possessions, \$3 a year;  
Canadian and Foreign, \$4. Single copies, twenty cents.  
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## Ars Longa, Vita Brevis

SIGNIFICANT in the abandonment of plans for a merger of the Metropolitan Opera and the New York Philharmonic-Symphony is the circumstance that the decision was that of an artist, based on art considerations. Possibly, if Arturo Toscanini were any less a business asset, a business necessity, even—his “no” would not have been so conclusive. Conceivably, if there had been no Toscanini, what any other individual conductor might have thought would not have been vital to the plan; since Toscanini alone represents, in terms of today’s box-office, a power that could not be replaced if sacrificed. But the fact that there was a Toscanini, with all that he stands for in artistic ideals, determined on a basis of artistic gain or loss an issue that might easily have become one of dollars and cents.

In a sense, art triumphed over business—and it did so because, in this instance, business was dependent, if not on the art, at least on the artist. The one sure way to have wrecked not only the merger but both of the organizations involved in the deal, would have been to merge without Toscanini. The answer to that inevitably would have been another orchestra, possibly with Toscanini. But such an outcome never was contemplated. The conductor’s word settled the issue, at least for the time being, without any audible protest or sign of disappointment in the orchestra and opera directorates.

This bespeaks good sportsmanship on the part of all concerned. Undoubtedly there were those in both organizations who regarded the merger as the most promising solution of present prob-

lems. It can scarcely be said, from what appears on the surface, that anything remotely resembling a blow has been dealt to either body. What has happened is merely that nothing has happened. The status quo continues. Each organization holds its historic place, playing its historic role. Each had prepared for the new season on that basis. Though it is understood that special budgets had been drawn up by each party in looking toward the consolidation, these were tentative and alternative, and for the purposes of the negotiations; they now can be discarded without affecting the operating budgets for the year, under which both organizations already were proceeding and will continue to proceed. The opera season has opened, according to schedule; the Philharmonic, already well advanced in its year of concerts, continues in full stride.

There was much about the proposed merger that was indefinite; many difficulties would have remained to be solved if a decision to merge had been reached; the results would have been conjectural for some time to come; one season, or two or three might not have served to decide whether the change was a beneficial one or the contrary. There were arguments for and arguments against. So much could easily depend on a trend of the times that the best of these arguments, either way, had a vague and hypothetical sound to the man in the street. Many who were neither for nor against the merger will feel more comfortable about the whole issue, just to know that it has been settled. What troubled them most was their inability to see ahead.

TOSCANINI was convinced that the Philharmonic-Symphony would suffer, as an orchestra, if called upon to do double duty, irrespective of an increase in personnel such as doubtless was contemplated. That this consideration should have been the governing one may loom of more importance in the future than it does now, for the reason that when the economic pressure of today is something of the past, those who did not have to face it are likely to exalt the primacy of art considerations, without much sympathy for today’s business difficulties—another illustration of the forgetfulness sometimes involved in the aphorism, *ars longa, vita brevis*.

Not to debate further the possible advantages and disadvantages of a plan that is no longer a plan, we can believe that the future will look back on the merger proposal in some such light as this: it was designed to meet a particular emergency due to abnormal times; but only the most hopeless of pessimists could have believed that abnormal times would continue indefinitely; in ordinary times there was no need for a merger, the two organizations getting along very well, independently, side by side; with a return of good times, there would again be reason for the two organizations to be independent and to flourish side by side; a merger, therefore, would have been a step to take care of the abnormal times without recognition of a different situation with the return of normal times. How to unscramble the merged directorates would then have been a problem, complicated, probably, by the appearance of some new organization in the field seeking to replace one or the other of the merged bodies as an independent organization.

Regarded in this light, even though there is much that might still be said on the other side, the victory for an art consideration may prove eventually to have been a safeguard against an economic mistake—not as concerns 1935 but 1937 or 1940, and the years thereafter. It is something not to have acted on an apparent assumption that today’s difficulties are what must govern the future. Opera and orchestra will proceed on the braver assumption that these difficulties simply cannot last.

## Personalities



Rosa Tentoni, Who Sang Desdemona, and Richard Bonelli, the logo of the Cleveland Orchestra's Production of Otello, with Artur Rodzinski, the Conductor

**Toscanini**—Following the series of six concerts by the Orchestre Symphonique under Toscanini, Ganna Walska, patron of the organization, presented the conductor with a baton formerly belonging to Claude Debussy. Two of the six concerts were given in Brussels at the request of dowager Queen Elisabeth, and the remaining four at the Théâtre des Champs-Élysées, owned by Mme. Walska.

**Skilton**—The Pennsylvania Society of the Order of Founders and Patriots of America has recently elected to membership the composer, Charles Sanford Skilton, of the music family of the University of Kansas. Mr. Skilton is also a member of the Sons of the American Revolution.

**Prokofieff**—The music accompanying the motion-picture, *The Tsar Wants to Sleep*, shown currently at a New York theatre, was composed by Serge Prokofieff.

**De Mille**—An innovation in after-dinner proceedings was made recently at the fortieth Foyles Literary dinner in London when Agnes De Mille, the American dancer, danced her response to a toast to Literature and the Ballet, proposed by Owen Nares, the actor.

**Iurbi**—Asked how he studies a piece of music, José Iurbi replied: “As a woman buys a dress. I study a score until I know it by heart, until it fits exactly. Then, what must a woman do to get a dress? She must pay for it. I pay my money, too. My money is practice. The lady wears her dress and is proud. I wear my music and am happy.”

**Nash**—In order that Frances Nash might play at the vice-president’s dinner at the White House, on Jan. 8, the First Lady of the Land changed the date of the dinner as Miss Nash was booked as soloist with the National Symphony on the date originally chosen.

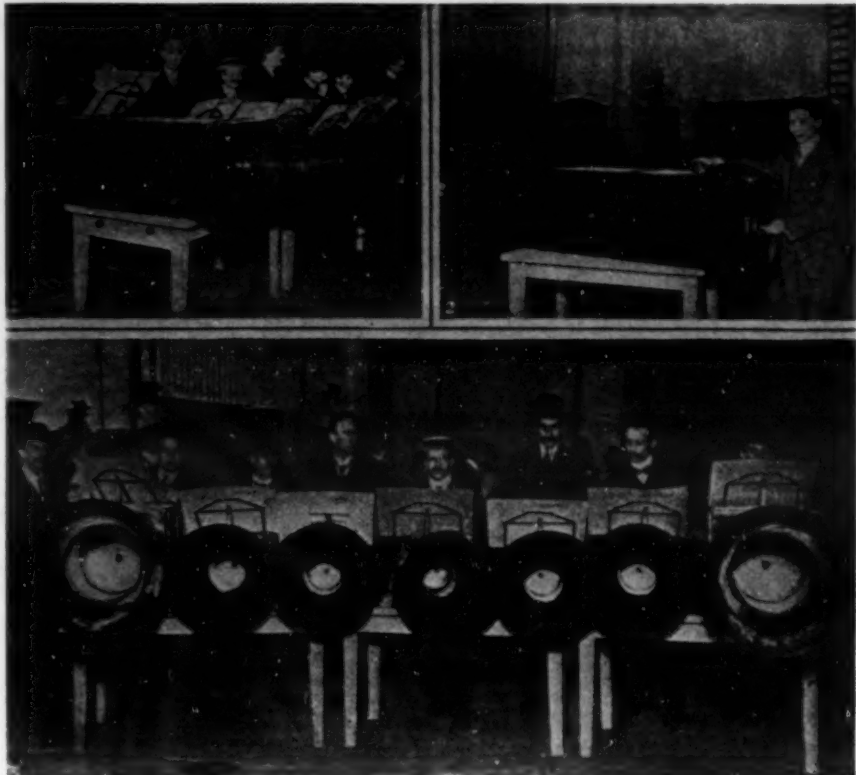
**Huberman**—The bridge of the violin is the most desperate trial of Bronislaw Huberman’s life, he says. He once spent part of every day for the greater part of a year at a violin maker’s, experimenting with various shapes and using up a small tree in the process.

**Chalmers**—A recent recruit to the journalistic field is Thomas Chalmers, formerly a leading baritone of the Metropolitan. Mr. Chalmers now writes a page in *The Stage*, reviewing current musical events.

**Pfitzner**—Under the presidency of Wilhelm Furtwängler, a Pfitzner Association was recently founded in Munich. Branches have been started already in Prague and Holland.

# What They Read Twenty Years Ago

In MUSICAL AMERICA for December, 1914



## THREE REASONS WHY ORPHEUS WENT TO HADES

Some of the special futurist instruments used at the London concerts in the Coliseum in 1914 and played by members of the Coliseum Orchestra, called "noise-tuners," for the time being. Radio now uses them for sound effects. Top, left: the "crepitatin" for producing the sound of wood being sawn; upper right: the "ronfleur" for producing the sound of snoring; below: the "noise-tuners" rehearsing. There were also instruments to produce the sound of whistling, lions roaring and the "froisseur," to imitate crackling paper.

### Well, Why Not?

One of the directors at the Paris Opéra shortly before the ill-fated production of Tannhäuser there, asked if it were necessary for the ending to be so distressing, and if Tannhäuser could not be permitted to marry Elisabeth.

1914

### History Repeats Itself

New deal on at the Metropolitan. Announced that directors will no longer submit to exactions of leading singers.

1914

### Poor Uneducated Yankees!

America is a land of ignorance in arts, so Berlin hears. Newspapers in the German capital are

informed that before the war scarcely two of every million Americans had ever heard of Louvain and not one of the Rheims cathedral.

1914

### Noted Inventors

Caruso, the inventor of the sob as an operatic thrill; Paderewski as the inventor of a halo of hair as a concert asset; Richard Strauss, inventor of aural punishment in orchestra form.

1914

### Not by Flo Ziegfeld, Though!

(Headline) Liszt glorified in a Boston concert. Dr. Muck for first time, introduces composer's own revision of Faust Symphony.

## MUSICAL EVENTS IN BERLIN

(Continued from page 7)

famous Wednesday musicals have served to introduce a number of promising talents among the younger generation.

Considerable interest was attached to a performance of Gluck's Orpheus at the Hamburg Opera in the so-called Paris version, in which the solo part is sung by a tenor. This was alleged to be the first performance in Germany of this version since Liszt's performance of it in Weimar in 1854. The innovation was due to the initiative of Hans Swarowsky who conducted with verve and decision. Rudolf Zindler, formerly head of the press department at the Civic Opera during the Ebert regime, had charge of the stage direction and choreography, and acquitted himself of both tasks with distinction.

Another interesting performance afield was that of Alexander von Zemlinsky's early musical comedy, Kleider

machen Leute (Clothes Make People), at the Cologne Opera the latter part of October. The lion's share of the success was due to Meinhard von Zallinger who imparted the requisite Viennese flavor to the tuneful and colorful score.

At the beginning of the season, the directors of the Theatre des Volkes brought out a new performance of Shakespeare's Midsummer Night's Dream with incidental music by Edmund Nick, hitherto known for his cabaret chansons. This version has been running for several weeks, but the cultural authorities have now commissioned new music for this work from Julius Weismann and Rudolf Wagner-Regeny. Weismann has figured frequently on the programs of the German Association of Musicians, while Wagner-Regeny is the composer of the opera, Der Günstling (The Favorite), which recently was given its first performance at the Dresden Opera.

## THE REAL BORIS

(Continued from page 5)

the revise, should do is not to vociferate, but to urge music lovers to listen to the real Boris without prejudice, paying no attention to the absurd legends propagated by writers who go asking, for instance, "if it is generally known that most of Moussorgsky's works were simply written by Rimsky-Korsakoff," (Mr. Julien Tiersot in a recent number of the *Musical Quarterly*). Our outlook on music is no longer that of nineteenth century Russia. Wagner, Strauss, Debussy, Ravel, Schönberg, Bartok, and Stravinsky have come in between. Maybe listeners will be disconcerted at first by the austerity of Moussorgsky's original, especially if they are accustomed to the more ornate Rimsky-Korsakoff version. But they will soon feel that Moussorgsky's own music rings truer, and that even his austere, sensitive, parsimonious scoring is more in keeping with the style and spirit of this music.

HAVE been speaking so far—merely for the sake of convenience—of the genuine Boris generally. Readers may well ask: "But which Boris, since there are two, or, including the 1847 abridgement, three?" As already explained, the 1874 text may be left out; and so the choice lies between the 1864-69 initial version and the 1871-72 version, with the first scene and scene in the cell in their full form. Well, the choice between the two is impossible. Each has beauties of its own, both are masterpieces, and fundamentally different despite all they have in common. In the initial version, the scene in the Tsar's apartments is one of unrelieved tragedy (the nursery song, the chiming clock, the episode of the escaped parrot belong to the later version only); and Tsar Boris is shown far grimmer and stronger, not fearsome in the least, nor addicted to self-pity. A long chapter might be written on the differences between the initial and the final forms of the great monologue and of the dialogue with Shuisky. Even the opening (the Tsar's children with their nurse) shows many differences. It would be folly to try to decide which of the two forms of this scene in the Tsar's apartments is musically and dramatically finer, to weigh the scene of the people outside the cathedral against the tremendous revolution

scene, or that form of the drama which ends with the Tsar's death against the form that shows, after his death, the people in revolt and the Pretender marching against Moscow. There is no common measure. We cannot vote for the one version without sacrificing something that is of high artistic value. The case is unique in the history of art, and calls for an unprecedented conclusion: let admirers of Moussorgsky's genius thank their stars that they have both versions to admire and enjoy, and study the two comparatively without pitting them against one another even if they find definite points of comparison—such as the two forms of the great monologue of Tsar Boris—which justify a verdict of definite preference one way or the other.

The ideal would be to be able to hear both versions. It is extremely unlikely that the same company or theatre will ever produce the two; so that it remains to say, by way of practical conclusion, that for big halls and opera seasons on a grand scale, the later version seems preferable on account of its greater variety and more spectacular character. The initial version will find its natural place in smaller halls and with companies whose resources are more moderate. It is shorter (it takes about two hours and fifteen minutes to perform, apart from intervals), requires fewer soloists and can be done with smaller choral forces. All the principal parts, except those of Tsar Boris and Shuisky, are shorter.

It is not unreasonable to expect that those who have seen one of the two will develop a wish to see the other, and that both will eventually be admitted into the current repertoire. The one fatal mistake is to attempt to mix the two versions—as was done at the concert performance given four years ago at Philadelphia. This will always mean altering the proportions, impairing the balance, rendering the work too long and less coherent. It has been the sad fate of Boris, so far, that neither of the genuine versions has ever been performed just as it stands in any country except Soviet Russia. For a change, let the public at large be enabled to find out what Moussorgsky really did give us. After that it will be time to resume discussing the rights and wrongs of originals and revision. But the evidence in the case will at last be the truth, the whole truth, and nothing but the truth.

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## Dessoff Choirs in Anniversary Fete

THE Dessoff Choirs, Inc., of New York, comprising the Adesdi Chorus and the A Cappella Singers, will celebrate their tenth anniversary with a concert under Margarete Dessoff, the founder and regular director, in the Town Hall on Jan. 19. Having begun as an amateur group of thirty-five women's voices, the organization has grown to a membership of 130 including many professional singers, and has given two concerts yearly.

Mme. Dessoff's primary aim has been to present at the choral concerts unknown music, both old and new. Thus her programs have brought many first performances in America and, among the modern works, world premieres. Two years ago she gave the first American performance of Vecchi's sixteenth century madrigal comedy, *L'Amfiparnaso*, for which a special group, called the Vecchi Singers, was selected. The work was given in Washington, at Harvard University and Vassar College, and two performances were broadcast during the past year over a CBS network.

At the anniversary concert, the program will be composed largely of works from the repertoire of past seasons selected for this occasion by an audience vote.

Among many other premieres to Mme. Dessoff's credit are works by



Margarete Dessoff, Who Is the Founder and Conductor of the Dessoff Choirs

Palestrina, Lassus, Hammerschmidt, Schütz, Bach, Hass, Lubeck, Benevoli, Monteverdi, Gesualdo da Venosa, Schubert, Brahms, Reger, Gál, Lendvai, Ludwig Weber, Schönberg, Petyrek, Krenek, Kodaly, Janacek, Kaminsky, Giorni, Hugo Herrmann, Ruyneman, Caplet, Randall Thompson, Haubiel and Engel.

surely in the eighty-some years of Lohengrin's existence it has never had a more astonishing prelude than on Dec. 12 when the Glee Club of the Chicago Association of Commerce preceded it with a fifteen-minute program. What followed this preliminary skirmish, however, was art pure and simple, unswayed by commercialism or any other of the insidious influences that now and then creep into the best regulated of opera houses. Mario Chamlee sang the title role for the first time and speedily proved himself ideal for the task. His *bel canto* mastery of the lyric line, his comprehension of the meaning of the dialogue (which elevated the performance to Wagner's ideal level of music drama), his unaffected and sincere acting, all set a new standard for this role. And to balance this excellence was the unsurpassable Elisabeth Rethberg, whose singing of Elsa is about as heavenly an experience as is to be obtained in the theatre. Both Carl Schiffler and Eleanor La Mance, the Telramund and Ortrud, appreciably improved over the first performance, while Chase Baromeo, who could scarcely improve upon himself, was as good as before. Frederic Jencks was a vast change for the better in the role of the Herald. Henry Weber conducted *con spirito*.

### A Tannhäuser Revival

The presence of Lotte Lehmann was the principal reason for reviving *Tannhäuser* at the matinee of Dec. 8. Mme. Lehmann was again the persuasive singer and the imperious, sympathetic actress. The ability to delve into the poetic substance of a Wagnerian role and the means to convey her conclusions to her hearers are hers in superlative measure. Paul Althouse repeated the very capable *Tannhäuser* with which he acquainted us in past seasons.

Coe Glade provided a vocally luscious Venus, and for perhaps the first time in local operatic history, one credibly seductive in appearance. Due to the illness of Mr. Schiffler a last minute call brought Fred Patton to sing Wolfram without rehearsal. Mr. Patton also was suffering from a cold but acquitted himself satisfactorily under the circumstances. Chase Baromeo's Landgraf was a noble, dignified figure, a portrait of outstanding excellence to place beside his Kings Henry and Mark. Maria Matyas, a young Chicagoan, sang the shepherd's song delightfully. Some amusement was occasioned in the second act when Sidor Belarsky, the Biterolf, mislaid his harp and could not find it when the time came to sing. The other minstrels were Messrs. Cavadore, Oliviero and Lovich. Mr. Weber conducted most ably.

### A Bohème Debutante

Another young singer, Jean Tennyson, made her debut in the *La Bohème* of Dec. 8. Miss Tennyson has youth and good looks, and a voice that enhanced the Puccini melodies with skill and brilliance. Mario Chamlee, billed for the Rodolfo, was ill and his place was taken by Mr. Bentonelli. The rest of the cast was that of the first performance.

The chief reason for presenting Martha on Dec. 4 was Edith Mason. She made a comedienne of charm and taste and there is always *The Last Rose of Summer*, which on this occasion she sang with such breathtaking beauty of tone and such a depth of simple feeling as to obtain from her audience a spontaneous reaction that held up the progress of the opera for many minutes. Mae Barron made a successful debut as Nancy and Mr. Bentonelli and Mr. Royer were cast as the two farmer lovers. Mr. Malatesta was a funny Sheriff and the other parts were well done by Mmes. Matyas, Mills, Krakowski, Baenziger and Messrs. Engelman, Lovich and Scipio. Mr. Papi conducted.

Hilda Burke, who has justly come in for much praise this season, gathered fresh laurels in the title roles of *Aida* on Dec. 1 and *Butterfly* on Dec. 11. In the former, Frederick Jagel was an excellent Radames. Carmen was repeated on Dec. 5. With the exceptions named the casts of these operas were the same as for the first performances.

ALBERT GOLDBERG

## NOTED ARTISTS IN CHICAGO RECITALS

### Moore, Martini, Steele-Clovis Duo and Others Heard in Rewarding Programs

CHICAGO, Dec. 20.—The largest audience to assemble in Orchestra Hall since the early days of the Horowitz sensation was on hand to greet Grace Moore in her first recital appearance here on Dec. 9. The house was completely filled and chairs were placed on the stage to accommodate an overflow of several hundred auditors. Immediately impressing her audience by the radiant charm of her personality Miss Moore proceeded to a program of German lieder, some Debussy, Arensky, and contemporary Spanish works, a single aria, that from *Madama Butterfly* and some excellent American songs. All of this Miss Moore sang superbly, with an infallible sense of style and a communicative warmth. The audience was charmed and said so unmistakably. Lester Hodges accompanied.

Nino Martini, Metropolitan Opera tenor, was heard here for the first time in a recital at the Auditorium on Dec. 3. Mr. Martini's appealing voice and delicate artistry were greatly enjoyed by an audience that did not content itself with applause but took to shouting for its favorite encores. Sharing the program with Mr. Martini was a young Chicago pianist, Rosalind Kaplan, recently returned from five years study in Vienna. Miss Kaplan as a very gifted child had been heard as soloist with the Chicago Symphony.

The young artist has indubitable gifts, but her choice of program material on this occasion was unwise for the list of virtuoso display pieces she presented often tempted her to bursts of speed beyond her ability to control with clarity, and made demands of power and sonority she could not always effectively fulfill. In the few lighter works played, her skill was revealed in an attractive light.

### Woman's Symphony in Concert

The Woman's Symphony gave its second concert of the season at the Studebaker Theatre on Dec. 9. Brahms's Third Symphony and Charpentier's Impressions of Italy were the principal numbers. Leola Turner, soprano, disclosed an excellent voice and an intelligent style in arias from Mozart's *Così fan Tutti* and Korngold's *Die Tote Stadt*.

The first appearance here of Eleanor Steele and Hall Clovis at the Studebaker Auditorium on Dec. 2 in an artfully selected program of duets for soprano and tenor resulted in an enviable success with a large audience. The young artists' training has been of the finest and the refinement of their singing, the subtle perfection of their ensemble and the intrinsic interest of the little known literature they have discovered should assure them of a place of their own in the concert world.

Richard Czerwony, a violinist whose splendid gifts as a performer have not been allowed to lapse in years devoted to teaching, gave a recital in Kimball Hall on Dec. 7 before an enthusiastic audience. Mr. Czerwony played his own interesting Concerto in D, Spohr's Eighth Concerto, and had especial success in a group by the American composers, McMillan, Leach, Grasse and Saenger. The accompaniments of Edwin Karhn were of notable quality.

(Continued on page 30)

## FORTNIGHT OF OPERA IN CHICAGO

(Continued from page 13)

nified personality and an admirable singer. Charles Hackett returned to the company he graced for so long to sing Don Ottavio. Mr. Hackett's art was highly enjoyable and a decisive demonstration greeted his *Il mio tesoro*. Last in the masculine contingent was Pompilio Malatesta, a fine buffo artist, who did not burlesque Masetto, but nevertheless contrived to be amusing and vocally commendable.

### Mason Achieves Fine Zerlina

Edith Mason sang Zerlina exquisitely. Hers is a voice and art all complete, and the delicacy and charm of her singing of this role make one of her great achievements. Donna Elvira has too often been a step-child in local productions, but in Hilda Burke it has found an ideal interpreter. From a promising debutante of a few years back this young American singer has advanced on pure merit to a front rank among operatic sopranos. Only the great and im-

portant role of Donna Anna was inadequately assigned to one of this year's debutantes, Anna Turkel. Though she had learned the part conscientiously, she has neither the vocal means nor musicianship to bring to life the long and difficult arias, nor did she display more than a hazy idea of characterization. Isaac Van Grove conducted authoritatively.

For Massenet's *Manon* on Dec. 10 Mr. Longone presented Hope Hampton in the title role, an event of great interest to many in the audience. Illness prevented the appearance of Mario Chamlee, who was to have been the Des Grieux, and Giuseppe Bentonelli essayed the role. Mr. Guidi was an excellent senior Des Grieux and Joseph Royer an acceptable Lescaut. The rest of the cast consisted of Giuseppe Cavadore, Wilfred Engelman, Hazel Sanborn, Lucinda Monroe, Mari Barova and Janet Fairbank. Leo Kopp wielded the baton over a heavy-handed and over-boisterous account of the score.

Surprising things have almost ceased to surprise observers of the current season but

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## DETROIT FORCES TO CONTINUE CONCERTS

### List Second Series of Ten Concerts to Be Led by Kolar and Gabrilowitsch

DETROIT, Dec. 20.—Because of popular demand, the Detroit Symphony Society has announced a second series of concerts in Orchestra Hall by the symphony, beginning on Jan. 8. The ten concerts will be given on consecutive Tuesday evenings. Victor Kolar will conduct eight and Ossip Gabrilowitsch the programs of Feb. 5 and 19.

The dates and soloists are: Jan. 8, Paul Wittgenstein pianist; Jan. 15, Ilya Schkolnik, violinist; Jan. 22, Glenn Dillard Gunn, pianist; Jan. 29, Chandler Goldthwaite, organist; Feb. 5, Judith Sidersky, pianist; Feb. 12, Detroit Symphony Woodwind Ensemble; Feb. 26, Georges Miquelle, cellist; March 5, Fred Paine, xylophonist; and on March 12, the Detroit Symphony Choir. The soloist has not yet been selected for Feb. 19.

Harold Bauer was the soloist in the Schumann Concerto in A Minor with the orchestra at the subscription concert on Nov. 22. Mr. Gabrilowitsch led the orchestra in delightful first performances of six excerpts, orchestrated by Sir Hamilton Harty, of Handel's Water Music Suite, and the Largo, arranged by Bernardino Molinari. Works by Dubensky and Schreker completed the program.

#### Young People's Concerts Continue

Mr. Kolar led the orchestra in the second of the series of Young People's concerts on Dec. 1. The subject was the woodwind choir. Edith Rhetts Tilton offered the explanatory notes.

Col. W. de Basil's Ballet Russe de Monte Carlo visited Detroit for the second time, presenting four excellent programs in Masonic Auditorium on Dec. 3, 4 and 5. Of the seven ballets seen, five were new here. All but one, Union Pacific, met with complete favor.

The Don Cossack Male Chorus gave the most successful concert of its several visits here on Nov. 20 in Masonic Auditorium. It was an inspiring evening of song.

Lawrence Tibbett, appearing under the local management of Isobel Hurst, gave his annual recital on Nov. 23 in Orchestra Hall, one of the season's most enjoyable voice programs. Stew-

## Dr. Berwald Reaches Milestone in Notable Career

By DR. JACOB KWALWASSER  
Professor of Music Education,  
Syracuse University

THIRTY-FIVE years ago, Dr. George Parker, former dean of the College of Fine Arts at Syracuse University, was confronted with the problem of finding a professor of composition to succeed Dr. Percy Goetschius. Upon the recommendation of Goetschius and others, Dr. William Berwald was engaged to fill the vacancy. During this time, Dr. Berwald has made an enviable reputation for himself as a super-teacher and musician. He has achieved world-wide recognition for his creative talent in the field of musical composition.

To know Dr. Berwald we need only turn to the many unsolicited expressions of gratitude and appreciation which come constantly from his students. They are inspired by his infectious enthusiasm for the beautiful in music, and his freedom from any trace of pedantry. He is not apathetic to the new and novel, but on the contrary he urges his pupils to experiment with the newer conceptions in music composition. Nor, on the other hand, does he depreciate the old. Proceeding from wisdom, this sagacious neutrality makes him a venerable teacher.

He is retiring, self-effacing, and his modesty is one of his disarming charms. Student admiration centres usually on three traits: first, his pianistic skill which enables him to play the most difficult material with ease; second, his formidable knowledge of instrumentation; and, third, his phenomenal memory, which makes possible the playing of a wealth of illustrative material extemporaneously.

Frequently he entertains his pupils at his home with programs of original and other modern works. These sessions are unforgettable events. He comments informally on the considerations that influence the assignment of parts, balance, design, color, etc., revealing the subtle values which his discriminating

art Wille was at the piano.

Edward Kane, tenor, winner of national contests in 1932, made an impressive debut under Tuesday Musicales auspices on Nov. 27 in the Detroit Institute of Arts. Archie Black was the accompanist.

#### Lehman's Oratorio Heard

The Musicales sponsored a condensed version of Evangeline Lehman's Oratorio, Saint Thérèse of the Child Jesus, in the Institute on Dec. 4. The composer, a Detroit resident who has lived in France for the past eight years and who has been decorated by the French government for her work, and Maurice Dumesnil who conducted the Oratorio's world premiere in Paris in 1932 were present. Thelma von Eisenhauer and Einifred Huntoon Heidt, sopranos and Helen Kennedy Snyder, contralto, handled the solo portions effectively.

Olga Fricker and her Concert Group appeared in a dance program on Nov. 21 in the Institute. Hazel Benedict and her dancers were also here on Nov. 26.

Avrum Matthews, tenor, was heard in recital on Nov. 25 in Masonic Temple. Nathan Vizonsky, dancer, and Rosalind Glickman, pianist and reader, gave a program of Jewish folk art the same night in the Jewish Community Center.

HERMAN WISE

mind discerns. Then he plays from the conductor's score works yet unheard by his visitors.

He composes indefatigably. Approximately 500 of his compositions have been published. He has won numerous prizes and honors which have distin-



Dr. William Berwald, Composition Professor at Syracuse University, Who Celebrates His Seventieth Birthday on December 26

guished him both here and abroad. Some of his more recent orchestral compositions, Fantasy, Apparitions, Prelude and Toccata, Walthari, and Orchestral Sketches reveal his mastery of orchestration and also his ceaseless work habits.

On Dec. 26, Dr. Berwald celebrates his seventieth birthday. We, his colleagues, students and friends have little regard for chronology, but we recognize the merit and magnitude of his contributions to music in the past and we know that the future will mark him preeminently for even greater distinction in his chosen field.

#### Richard Crooks to Return East for Metropolitan Season

Richard Crooks, who will open his Metropolitan Opera season in Manon on Dec. 27, has sung with success in San Francisco from Nov. 19 to Dec. 1 and thereafter in Oakland, Seattle, Vancouver, Portland and other coast cities. The tenor was to appear in Washington, D. C., on Dec. 19 in a Morning Musical. He is continuing to appear on the radio.

## JANSSEN CONDUCTS ROCHESTER FORCES

### Plays Carpenter's Sea Drift and Sibelius Symphony—Iturbi Leads Again

ROCHESTER, Dec. 20.—The second matinee concert of the season by the Rochester Philharmonic was given at the Eastman Theatre on Dec. 13, Werner Janssen conducting. The program included Mendelssohn's Overture, Fingal's Cave; Carpenter's Sea Drift, Tchaikovsky's Francesca da Rimini, and Sibelius's Second Symphony. The theatre was full and the audience most enthusiastic.

José Iturbi, pianist and conductor, wielded the baton for the second time this season over the Philharmonic on Nov. 30. The varied program included: Haydn's Symphony in G, de Falla's El Amor Brujo with incidental solos by Geraldine R. Traver and Harold Osborn Smith; and works by Mozart, Wagner, Debussy and Granados. The Mozart and Haydn were played with precision, delicacy and gentle humor. The well-known Wagner music and the Debussy Nocturnes were excellently done, and the rhythmic Spanish music was delightful. Mrs. Traver sang notably well in the de Falla music, and Mr. Smith's playing was excellent. All the artists had many recalls, and Mr. Iturbi, an ovation.

Dr. Howard Hanson conducted the Eastman School Orchestra in an evening performance at the Eastman Theatre on Nov. 27 before a large audience. The young members played, with freshness and vitality, Sibelius's Symphony No. 1, Debussy's Iberia, and Sibelius's March from the Suite, Karelia.

The annual Christmas concert of the combined choirs of the city and the Rochester Civic Orchestra, Guy Fraser Harrison, conductor, was given on Dec. 16 before an audience that filled the Eastman Theatre to overflowing, with several hundred standees. Under the Rochester Civic Music Association auspices, the organizations taking part were the Central Church Choir, Robert Berentsen, conductor; Chanters of Damascus Temple, Stanley Hawkins, director; the boy choirs from Christ Episcopal Church and the Church of the Reformation, Donald S. Barrows and Norman Peterson, directors; Inter-High School Choir, Alfred Spouse, director; St. Paul's Church Choir, Harold Gleason, director, and the Rochester Civic Chorus, Mr. Harrison, director.

MARY ERTZ WILL

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# Pre-Holiday Programs Stress Christmas Spirit

**Choral Groups and Soloists Feature Yuletide Music—Hephzibah Menuhin Makes Debut in Sonata Recital with Famous Brother—New English Singers Heard in Two Carol Programs—La Argentina Welcomed After Two Seasons' Absence—Heifetz Appears in Quartet for Beethoven Association—Eleanor Steele and Hall Clovis in First New York Duet Program—Clemens Sings Schubert Cycle in Initial Manhattan Recital**

MORE musical events than in the weeks preceding brought traditional observation of the holidays and also several interesting new personalities. In addition, José Iturbi gave his first recital of the season, Fritz Kreisler and Florence Easton were greeted in second appearances, Bruce Simonds played his annual piano program, the Plaza Morning Musicales and the New York Chamber Music Society began their activities and Angna Enters presented two programs of dance Episodes. Special concerts were given of the works of Lazare Saminsky and Alfred Madeley Richardson. The Kroll Sextet made its first New York appearance in an interesting list.

## Dr. Damrosch Ends the Ring Series

Concluding four evening lecture-recitals on the Nibelungen Ring music dramas of Richard Wagner, Dr. Walter Damrosch discoursed in the Town Hall on Dec. 5, on Götterdämmerung, the epochal completion of the Tetralogy, with a dramatic fervor that bespeaks the high and reverent regard in which he holds the Bayreuth master.

Dr. Damrosch achieved some of his finest playing of the entire series in the music preceding and accompanying the death of Siegfried. An audience, most of which had remained faithful to the lecturer throughout the complete cycle, stood at the end of the performance and recalled Dr. Damrosch with an affection inspired by the earnestness and sincerity of his performance.

## Francis Carey Hall Heard in Recital

Frances Carey Hall, pianist, gave a recital on the evening of Dec. 5, in Steinway Hall, following her local debut of three years ago. Miss Hall gave a program of works by Brahms, Chopin, Tcherpnin, Pierné, Debussy, Feux-Follets by Philipp, Mendelssohn's Variations Sérieuses, Bach's Prelude and Fugue in E, and Prelude and Fugue in C Sharp Major.

The first of the Bach works was given a slightly hesitant reading, but a strength and fluency later became more manifest in her playing of the Mendelssohn Variations and Chopin Etudes. A sympathetic audience received Miss Hall most cordially.

## First Plaza Artistic Morning

The first of the eleventh season of Plaza Artistic Mornings was given on Dec. 6,

the soloists being Charles Hackett, tenor of the Metropolitan; Trini, Spanish dancer, and Nicanor Zabaleta, harpist.

Mr. Hackett offered the St. Sulpice aria from Manon and two groups of songs by

her first New York recital in the Town Hall, Dec. 7, evening:

Miss Rowe began her list with the difficult With Verdure Clad and Constanze's first aria from Mozart's Die Entführung aus dem Serail, and Schön Klopft mein liebender Busen which the same composer wrote as an extra number for Nozze di Figaro. These she followed up with Mozart's unfamiliar and difficult Ma che vi Fece. In all of these works, requiring not only high tessitura but expert control, Miss Rowe acquitted herself with credit. A Schumann group was nicely projected with full insight into the psychic qualities of the songs. An arrangement of Johann

Coolidge in 1932, and while shorter than either of the other two is pungent and acrid, not at all to its detriment, for the strongly marked rhythms, angular in character, were relieved by patches of pure melody, heightened by the atonal propensities of the remainder. The last movement concluding with a triumphal and joyous surge, was, upon the demands of an enthusiastic audience, repeated.

## Coles and Yanova in Two-piano Recital

Two young Canadian pianists, Etta Coles and Naomi Yanova, combined their talents to good effect in a two-piano recital at the Barbizon-Plaza on the evening of Dec. 7. A large audience applauded their deft performances of a Mozart Sonata, a Bach Chorale arranged by Elsie Horne, the Fantasy and Fugue in A Minor arranged by Harold Bauer, Ravel's Mother Goose Suite, Schubert's Andantino varié, also arranged by Mr. Bauer, and Liszt's Rakoczy March arranged by Ernest Hutcheson. Some of the best work was done in two selections from Saint-Saëns's Carnival of Animals: Aquarium, and the Cuckoo.

## Kreisler Draws Throng to Second New York Recital

Fritz Kreisler, violinist. Carl Lamson, accompanist. Carnegie Hall, Dec. 8, afternoon:

Sonata ..... Franck  
Concerto ..... Mendelssohn  
Introduction and Scherzo ..... Kreisler  
Rondo ..... Schubert-Friedberg  
Shepherd's Madrigal (Old German); Cavatina; Malagueña; Gypsy Caprice. Kreisler

Again the inveterate Kreisler audience filled the auditorium and over-flowed to the stage for the virtuoso's second New York appearance this season.

The Franck sonata and the Mendelssohn concerto comprised the musically important fare and served as exalted mediums for Mr. Kreisler's unflagging artistry. The first, with its chaste nobility of contour and close-knit melodies, was realized with distinction. The performer chose to invest his interpretation with unconventional qualities—certain conceptions of phrasing and release, in the first two movements, for instance, and the slow tempo at which he took the final Allegretto.

Whether the interpretation fully bore out the title of the work as a sonata for violin and piano also was open to question. The performance seemed to partake much more of the character of a violin solo with piano accompaniment. And there seems to be no

(Continued on page 21)



Cosmo Sileo  
Jascha Heifetz Appeared in Beethoven Association Concert as First Violin of a Quartet Which Included Edwin Bachmann, Second Violin; Nicholas Moldavan, Viola, and Josef Schuster, Cello

Giodani, Bassani, Handel, Debussy, Chausson, Bryson and Warlock. In all of these his singing was of a high order and he was applauded liberally. The aria was given with great dramatic fervor and its unique difficulties were surmounted with ease. Trini danced a Fantasia Sevillana to music by Larranaga, and a Farruca to music by de Arta. Mr. Zabaleta's pieces were Jazz Band by Tournier, Alhambra's Asturias and Dances by Granados and de Falla, the first of which was especially enjoyed. Ralph Angell was at the piano for Mr. Hackett and P. Larranaga for Trini.

## Genevieve Rowe in Debut Recital

Genevieve Rowe, soprano, who won the national Atwater Kent prize in 1929, and the MacDowell Club contest in 1932, gave

Strauss's Liebeslieder Waltzes by Grosz, was not especially inspiring as a song, but it, too, was well done. In an English group, including arrangements by Respighi and Grainger and original songs by Kramer and Watts, the singer exhibited excellent diction and obvious musicianship.

With a voice of such fine quality and with such excellent interpretative ability, it would seem that Miss Rowe has a definite future before her. Robert Payson Hill played sterling accompaniments.

## Kroll Sextet Gives First New York Performance

The Kroll Sextet: William Kroll and Nikolai Berenzowsky, violins; Leon Barzin and David Mankowitz, violas; Horace Britt and Sterling Hunkins, cellos. Town Hall, Dec. 7, evening:

Sextet in G, Op. 36 ..... Brahms  
Sextet ..... Frank Bridge  
Sextet ..... Bohuslav Martinu

Playing with an individual as well as collective excellence in a first New York appearance, the Sextet achieved an admirably co-ordinated effect, setting forth the three works with thoughtful exposition of their respective values.

Particularly in the Brahms, a sensitive vehicle containing much warm and luminous music, did they attain a faithful performance, bringing out the delicacy inherent in the Scherzo, and in the third movement, Poco Adagio, projecting superbly the earthly beauty that suffuses the score.

The Bridge Sextet with its lyrical first movement subsiding into a nocturnal Andante con moto, contained an Allegro Giusto in the second movement that was performed with a fine vigor, returning to a quiet Andante that closed with an effective passage for solo muted violin.

The Martinu work won the chamber music prize given by Elizabeth Sprague



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# The Manhattan Concert Fortnight

(Continued from page 20)

valid reason why this should be so, since few works in similar form have piano parts which are more vital to the whole, or which form a more complete counterpart to the string allotment. In this instance, however, the piano paled almost into insignificance beside the warm pigmentation and strong initiative of its partner.

The difficulties of the concerto were surmounted with ease, and in the Introduction and Scherzo for violin alone, Mr. Kreisler dealt with a profusion of technical puzzles and artistic niceties of his own making with a skill peculiar to himself. Items of the final group were typical of the lightly melodious and highly seasoned compositions which have made Mr. Kreisler equally beloved as a composer and as a performer.

## Bruce Simonds in Annual Recital

Bruce Simonds, member of the music faculty at Yale University, gave his annual recital in the Town Hall on the afternoon of Dec. 8, playing Bach's Fantasy and Fugue in A Minor, Beethoven's Sonata in E, Op. 109, Schumann's Faschingschwank aus Wien, Ravel's Gaspard de la Nuit, Liszt's Valse Oubliée and shorter works by Bartok and Dohnányi.

The bridge of tone that Mr. Simonds built of the fantasy and fugue might have been thought not large enough to carry the mighty Bach, but was a masterly and deft exposition of polyphonic structure. The delicacy and clarity of his playing, his realization of emotional subtlety in the Beethoven Sonata were admirable, although one might have wished for more vigor and breadth.

The Schumann work was performed with verve and élan, if not great warmth. All of the pianist's technical skill and brilliant finger facility were most satisfactorily brought to the fore in Ravel's virtuoso work. Eminently suited to Mr. Simonds's temperament, this tale of Gaspard with its intricate roulades and caustic impressionism became under his hands a *tour de force*. He was amply rewarded by rounds of applause. The other works rounded out a program that adhered to a consistently high standard of performance.

## New English Singers Give First Carol Program

The New English Singers were heard in the first of three Christmas carol programs under the leadership of Cuthbert Kelly in the Town Hall on the afternoon of Dec. 9. With one new member, David Brynley, tenor, who replaces Martin Boddey, this singular group of polyphonic vocalists continues to surprise and delight lovers of the ancient, complex music of old England as sung by virtuosos of that unique literature. Dorothy Silk, Nellie Carson, Mary Morris and Norman Notley are still in their places around the traditional table.

Motets, ayres, madrigals, duets, folk-

songs and carols made up a program ranging historically from the sixteenth century to the twentieth. Picturesque works of Byrd, Vittoria, Sweelinck, Morley, Ford, Bartlett, Laws, Holst, Warlock, and arrangements by Grainger, Gerrard, Williams, Geoffrey Shaw, Martin Shaw and Vaughan Williams drew showers of applause from an audience of veteran enthusiasts.

## Anatole Kitain Makes Debut

Anatole Kitain, young Russian pianist, made his American debut in the Town Hall on the evening of Dec. 9 playing three organ chorals by Bach-Busoni, Mozart's Sonata in D, No. 17, Liszt's B Minor Sonata, three works by Chopin, Scriabin's Poème, Op. 32, No. 1, an Etude for left hand alone by Blumenfeld, and Scarbo by Ravel.

Mr. Kitain, who received the grand prize in the Liszt international contest in Budapest in 1933, played the three Bach chorals excellently, expressing the differing emotional content of each with deep insight and understanding.

The Mozart Sonata gave the pianist ample opportunity to demonstrate his feeling for the melodic line and incisiveness of touch, and he played the Liszt work with a comprehension of its difficulties, but lacked something of the sheer vitality that is needed to bring forth the full majesty of the score.

## Angna Enters Presents New Dances

Angna Enters, who gave her first recital at the Booth Theatre on the evening of Dec. 9, again proved herself one of the few outstanding exponents of the modern dance. She is not a dancer as much as a personality using the dance medium for a series of original characterizations, called episodes. She composes along two distinct lines: the satiric and the serious. In such compositions as American Ballet, 1914-16, Field Day, and Oh, The Pain of It, she is admirably successful because of a delightful sense of humor. The new episode, Back to Childhood, belongs to this group as well as Sevillano-Baroque Interlude, and Danse Macabre-Vodvil-Let's go to town. The last mentioned was perfect farce and very amusing. Modern dancers who dwell far off on the Left wing may see themselves as others see and think of them in Oh, The Pain of It.

In the more serious vein, Miss Enters draws on her study abroad. Her stylized composition, David Dances Before the Ark, is a worthy addition to her repertoire. That of Aphrodite, also presented for the first time, was far from convincing. But when all has been acted and danced, the most beautiful creation on this program remains the Queen of Heaven.

Madeleine Marshall accompanied. A large audience manifested approval and thorough enjoyment of all Miss Enters did.

## New York Chamber Music Society Begins Series at Plaza

The New York Chamber Music Society, Carolyn Beebe, founder and pianist, began its tenth season of Sunday Salons at the Hotel Plaza on the evening of Dec. 9. Participants, besides Miss Beebe, were Gustave Langenus, clarinetist, and members of the New York String Quartet, William Kroll and Jaroslav Siskovsky, violins; Horece Britt, cello and David Mankowitz, viola.

Brahms's Quartet in C Minor, Op. 60, three of Bruch's Acht Stücke, Op. 83, Prokofiev's Overture in Yiddish Theme, in C Minor, Op. 34, and Dvorak's Quintet in A, Op. 81, were played before a large and appreciative audience.

Some of the evening's best playing came in the Brahms, while of the three Bruch pieces, the last, No. 7 in B Minor, was perhaps the most delightful of the three. Its insouciant rhythm and delightfully puckish quality afforded the audience an amusing moment and Mr. Langenus an opportunity to display some very able playing.

## Hephzibah Menuhin in Debut with Brother



Wide World  
Making Her American Debut, Hephzibah Menuhin Played a Sonata Program with Her Brother, Yehudi, in the Town Hall

THE excitement of one audience in Paris and one in London was duplicated in New York's Town Hall on the evening of Dec. 19 when fourteen-year-old Hephzibah Menuhin made her American debut in a sonata recital with her renowned brother, Yehudi, as one of the Town Hall Endowment Series. Seldom does New York have an opportunity to hear and see an event of such musical and personal felicity, and the sold-out house, including several hundred auditors on the stage, rose to an appreciation of the fact from the moment the youthful pianist came shyly but confidently on the stage, followed by her elder brother.

In the first bars of the Mozart Quartet in A (K. 526), it was evident that not a word too much had been said in advance. One forgot the comparative youth of the performers and reveled contentedly in a perfection of ensemble, in the play and interplay of the two instruments and in the devotion to music itself that communicated every fragile and fine-spun charm with an objective selflessness. Only occasionally was one overwhelmed with the amazing fact that the pianist's marvelous technique, inherent musicality and feeling for style were the talents and accomplishments of a girl in her early teens.

Yehudi's genius has come almost to be taken for granted. But, if it were possible, he played on this occasion even more astonishingly, more sensitively, with a deeper maturity of controlled emotion than ever before.

A different kind of a test was set before the young players in the second work, that dark and turbulent Sonata in D Minor which Schumann wrote when his mind was already clouded. Many profess to find the work chaotic and unsatisfactory, but there is no denying the power and emotional fury of the first two movements, and no denying the fact that a performance of such fire and passion as was accorded the

entire work by Yehudi and Hephzibah gave to it a portentous meaning and breath-taking effect. Its subjective beauty and wild sweep were encompassed with a mastery that many older artists would envy, and the two performers met all the demands of its deeper implications. A storm of applause followed.

In the intermission, the children were brought back to the stage by Ernest Schelling and Robert Erskine Ely, director of the Town Hall, and in their name a bronze relief portrait of them by Donovan G. Rowse was presented by an anonymous friend of the Menuhins to the Town Hall, the artist's original being given to Yehudi and Hephzibah.

It was in the Beethoven Sonata in A (Kreutzer), which followed the intermission, that they attained the greatest heights of musical and dramatic interpretation. Its profound measures were encompassed with a surety and true penetration into its spirit, and seldom have the variations in the third movement been made so musically interesting.

The ensuing applause would not let the youngsters go. And, very graciously, they played the Adagio and Finale from Beethoven's Third Sonata. Much delighted laughter was caused by Hephzibah's modest unwillingness to bow throughout the evening. It was a memorable occasion, and the only regret left to linger is that it will not be repeated, for Hephzibah, by parental decree, was limited to this one appearance.

F. Q. E.

## Nathan Milstein to Return in January

Nathan Milstein, violinist, will return to this country in January and will give a recital in Carnegie Hall on Jan. 16, previous to making a three months' tour of thirty-five engagements. This will be his sixth consecutive American tour.

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The Dessoff Choirs will be heard in concerts at Town Hall on January 19 and April 10, 1935.

The Vecchi Singers will appear at the French Institute on March 4, 1935.

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(Continued on page 25)

# NEW PROGRAMS STIMULATE RADIO ACTIVITIES



The Roth String Quartet, Playing in One of the NBC Music Guild Programs, with Josef Monti at the Piano. The Occasion Was a Hungarian Program Comprising Works by Dohnanyi and Weiner

## Grace Moore to Sing in New Radio Series

Grace Moore, soprano, will begin a series of radio song recitals over an NBC-WJZ network on Jan. 1. She will be heard in a half-hour concert each Tuesday evening under the sponsorship of the Vick Chemical Company and supported by a selected orchestra.

## NBC Broadcasts Works by Charles Sanford Skilton

NBC chose a program of works by Charles Sanford Skilton for its new program Hands Across the Border, intended

to better acquaint Canadians with the music of America. The orchestra played the Sunrise Song, Sioux Flute Serenade from the Suite Primeval, and a song, Departure, to a poem by Herman Hagedorn.

## Apologies

We stand corrected. We said John Charles Thomas sang Passing By on a recent program, making it seem to be the song by Edward Purcell, whereas it was really that fine song, There Is a Ladye, by Winifred Burry, set to the same words and often sung by Mr. Thomas. Apologies for the announcer, too, who called it Passing By, to the best of our memory. F.Q.E.

## Some Musical Highlights on the Air

(Eastern Standard Time, P. M., unless otherwise noted)

### Sunday:

- 9:15 (A.M.) — WEA — Renaissance Quintet of Ancient Instruments.
- 12:30 — WJZ — Radio City Concert.
- 1:15 — WOR — Perole String Quartet.
- 2:30 — WOR — Eddy Brown and Henri Deering. Beethoven Sonatas.
- 3:00 — WABC — N. Y. Philharmonic-Symphony.
- 5:30 — WEA — Hoover Sentinels. Guest Soloists.
- 6:00 — WABC — Amateur Program. (Begins Dec. 30.)
- 7:00 — WJZ — Silken Strings.
- 7:30 — WEA — Arco Program with Sigurd Nilssen.
- 8:00 — WJZ — General Motors. Distinguished conductors and soloists.
- 8:00 — WABC — Ford. Detroit Symphony and distinguished soloists. Kolar conducting.
- 8:00 — WEA — Chase and Sanborn. Grand opera in English. Noted singers. Pelletier, conductor. Deems Taylor, commentator.
- 10:00 — WEA — Hall of Fame. Eminent soloists.

### Monday:

- 1:45 — WJZ — NBC Music Guild. Chamber music. Distinguished critic as commentator.
- 8:30 — WABC — Atwater Kent. Noted artists.
- 8:30 — WEA — New Firestone Series with Richard Crooks, Gladys Swarthout, Nelson Eddy.
- 9:00 — WABC — Chesterfield with Rosa Ponselle. (Ends Dec. 31.)
- 10:00 — WJZ — America in Music. John Tasker Howard traces history.
- 11:30 — WEA — St. Louis Symphony. Golschmann conducting.

### Tuesday:

- 1:30 — WEA — NBC Music Guild. Distinguished critic as commentator.
- 6:30 — WABC — Understanding Music. CBS Appreciation Program with Barlow and soloists.
- 8:00 — WHN — Amateur Hour. Major Edward Bowes presiding.
- 8:30 — WJZ — Packard with Lawrence Tibbett.

- 9:00 — WJZ — Vick Program with Grace Moore. (Begins Jan. 1.)
- 9:30 — WJZ — Hands Across the Border — to Canada. Littau conducting.
- 10:00 — WEA — Palmolive Beauty Box Theatre. Operettas.

### Wednesday:

- 4:00 — WABC — On the Village Green. Symphony orchestra.
- 4:15 — WABC — Curtis Institute Program.
- 4:30 — WJZ — Rochester Civic Orchestra.
- 9:00 — WABC — Chesterfield with Nino Martini. (Ends Jan. 2.)
- 9:30 — WJZ — Vince with John Charles Thomas.

### Thursday:

- 1:45 — WJZ — NBC Music Guild. Chamber music. Distinguished critic as commentator.
- 3:15 — WJZ — Rochester Philharmonic. (Jan. 10. Harty conducting.)
- 8:00 — WOR — Little Symphony. James conducting. Soloists.
- 10:00 — WEA — Kraft-Phoenix Cheese. Paul Whiteman. Helen Jepson and others.

### Friday:

- 11:00 (A.M.) — WEA, WJZ — Music Appreciation Hour with Walter Damrosch.
- 3:15 — WABC — Minneapolis Symphony. (Begins Dec. 28.)
- 4:00 — WEA — NBC Music Guild. Distinguished critic as commentator.
- 10:30 — WEA — Coca Cola Program with Frank Black, orchestra and chorus.

### Saturday:

- 12:30 — WABC — Abram Chasins. Piano Pointers.
- 8:00 — WEA — Swift and Co. Romberg, etc.
- 8:30 — WABC — Roxy and His Gang.
- 9:00 — WABC — Chesterfield with Grete Stueckgold. (Ends Jan. 5.)
- 9:30 — WJZ — Radio City Party.
- 9:30 — WEA — Smith Brothers (Songs You Love) with Rose Hampton.

## Speaking of Music on the Air—

Let's start off with the Unfinished Symphony, for the fortnight has been just about that for this reviewer as far as sitting home in front of a radio is concerned—what with holiday rush and all. If we missed any of the more attractive spots on the dial, our apologies and all sorts of resolutions to do better in the New Year. The Unfinished Symphony in question is, of course, Schubert's, and it was played by Howard Barlow in the CBS Understanding Music list of Dec. 4. Then permit us to rush a week onward and recall to you that delightful Concerto for bassoon by Mozart which Mr. Barlow led for Saul Schoenbach, a member of the orchestra, to play excellently. It is these little unexpected pleasures and occasional odd works that give dial-turning a nice tang.

Follow us back to Dec. 4 and remember a few high spots—Eddy Brown's competent dealing with Spanish violin music on WOR, a Dargomijsky chorus sung by the Russian Symphonic Choir under Kibalchich—and on to Dec. 5 to hear Eva Hadrabova make her air debut with Mr. Barlow—a voice not to be recommended for the radio, by the way, no matter how nicely the Viennese soprano sang in Rosenkavalier in Philadelphia.

We went Hungarian along with the NBC Music Guild of Dec. 7, in a program by the Roth String Quartet and Josef Monti, pianist—all of them doing Dohnanyi's beautiful Quintet in C Minor and the quartet playing Leo Weiner's work in F Sharp Minor. Sensitive performances and interesting comments by A. Walter Kramer.

Another of those delightful chamber music programs over WOR at 7 p. m. on Sunday, Dec. 9, with Mildred Dilling and Frances Blaisdell playing the first movement of Mozart's Concerto for Flute and Harp—Joseph Emonts, cellist was heard in the first part of the hour.

Aida held the boards in the Chase and Sanborn operatic evening, with Frederick Jagel and Helen Jepson proving their right to radio stardom in the unhappy lovers' roles. We enjoy these condensations very much—they're developing quite a technique in this difficult process. Elisabeth Rethberg sang magnificently in the following week's Madama Butterfly. The Hall of Fame (Hinds) welcomed Giovanni Martinelli on Dec. 9, and the air audience must have welcomed his very fine singing of Cielo e Mar from Gioconda and Bizet's Open Your Heart—we certainly did.

Gladys Swarthout, as Firestone soloist, sang appealingly on Dec. 10. We liked especially Tchaikovsky's Why Are the Roses So Pale? but there's also no denying that she has the right lilt for "popular" things. Proof? The way she sang Youmans's You're Everywhere.

And Rosa Ponselle distinguished herself with the tenderness of her projection of Because I Love You, Dear, the archness of Comin' Through the Rye, and the sheer beautiful tone which enhanced the Angel's Serenade—Chesterfield program, of course. That brings us to late Monday evening, when the St. Louis Symphony under Vladimir Golschmann performed, among other works, the Dvorak New World Symphony—11:30 is pretty late to sit up on some Mondays.

Farewell to the London String Quartet! Their final radio appearance, on Tuesday, Dec. 11 in an NBC Guild list, brought also Henri Deering, pianist, to play the Franck Quintet. Olin Downes

was the verbal annotator and had the quartet and Mr. Deering furnish examples of themes and their developments—very instructive.

Operetta in the evening. No, not a title by itself, but it might be one for the Palmolive Beauty Box Theatre—they did Princess Flavia with Gladys Swarthout and John Barclay, two singing actors that it is great pleasure to hear.

Grete Stueckgold gave us a surprise on Saturday evening, Dec. 15, by making something quite charming out of the Chesterfield theme song simply by singing it—its name is Care-free Rubinstein's Romance and Mana Zucca's I Love Life were the soprano's other contributions.

And another Sunday. And another WOR chamber music program, this time the Sittig Trio playing a Beethoven Op. 1 with sterling musicianship. Then with Monday noon came another NBC Music Guild, Brahms, it was, the G Minor Piano Quintet, the players, three from the Gordon Quartet and Mr. Chotzinoff, with Robert A. Simon paying debts to the composer. And we must tell you about another Rosa Ponselle program because it contained the Erlking, the Massenet Elegie, The Fairy Pipers and The Old Refrain—all so different and so appropriately styled and voiced.

Ernst Toch was the composer for the NBC Music Guild the next Thursday—here we are up to Dec. 20—the NBC String Quartet playing his Quartet Op. 26 in C, and Mr. Toch himself at the piano with Josef Stopak for his Sonatina Op. 22 in E (two movements), while Oscar Thompson talked about the music.

For our sins of omission, we humbly crave your pardon—among them—several of these Guild programs which came to our dismay at inconvenient hours—Dec. 4, the Musical Art Quartet and Mr. Chotzinoff with Dr. James Francis Cooke; Dec. 6, the Gordons and Leonard Liebling; Dec. 10, Mildred Dilling with the Stradivarius String Quartet and Pitts Sanborn; Dec. 14, Brahms music by the Lieder Singers, Edwin McArthur, Robert Braine, Felix Salmond, Frank Sheridan, with W. J. Henderson; Dec. 18 the Musical Art Quartet and Harry Kaufman with Mr. Liebling, and Dec. 21, eight fine instrumentalists in Schubert's Octet, with Carl Engel. Just for a matter of record.

We wish we had space to be scathing about a couple of NBC "dramatic" doings entitled respectively Murder in the Orchestra and Goodbye to Applause, both efforts to "use" music, but perhaps not taking the space to be scathing is the better way. And that's not the proper Christmas spirit. So—signing off until after the holidays, which we hope will be merry ones for you all. F.Q.E.

## Sevitzy's Simfonieta Plays for Library of Congress Hour

The Philadelphia Chamber String Simfonieta, Fabien Sevitzy, conductor, were guests in the Library of Congress series over a nation-wide CBS network on Dec. 8, playing with great distinction of ensemble, clarity and precision. The program included Mozart's Eine Kleine Nachtmusik, Tchaikovsky's String Serenade and Bloch's Concerto Grosso. Mr. Sevitzy led his forces masterfully. Fourth and last in the series was that of Dec. 15, when the Roth Quartet performed Roy Harris's Variations and major excerpts from Bach's Art of the Fugue, the latter a first public hearing of a transcription made for quartet by Mrs. M. D. Herter Norton, in collaboration with Mr. Harris.

## GABRILOWITSCH, KRUEGER CONDUCT IN G. M. LISTS

Ricci and Lhevinne Soloists in the  
Two Programs—Series to  
Continue

Ossip Gabrilowitsch directed the General Motors Symphony concert of Dec. 9, playing a program of Handel-Molinari, Wagner, Schubert (Unfinished Symphony) and Berlioz with his well known musical authority and sensitiveness. Ruggero Ricci was soloist in the Bruch Fantasy for Violin on Scottish Folk Melodies, playing the second and third movements with great aplomb and beauty of tone. Two smaller works completed his contributions.

Karl Krueger was at the helm for the concert of Dec. 16, choosing the Entry of the Gods into Valhalla, the March from Tchaikovsky's Nutcracker Suite, a Nocturne by Martucci and the Sorcerer's Apprentice. A high-light was the Martucci piece, which was exquisitely done.

Josef Lhevinne played the first movement of the Tchaikovsky Piano Concerto in B Flat Minor with his usual command of brilliant technique and sound musicianship, and gave a dazzling display of the Schultz-Evler transcription of the Blue Danube.

This splendid series will continue for another thirteen weeks, it is announced. Following the completion of the first half, with Lily Pons and Louis Hesselmann on Dec. 23, and Lucrezia Bori and Eugene Goossens on Dec. 30, another set of distinguished soloists and conductors will step weekly before the microphone, same time, day and network.

They are: Yehudi Menuhin, Gladys Swarthout, Myra Hess, Lauritz Melchior, Lotte Lehmann, Elisabeth Rethberg, Bronislaw Huberman, Tito Schipa, Arturo Schnabel, Nathan Milstein, Fendler Challa-pin, Jan Kubelik, and George Gershwin and Paul Whiteman. Arturo Toscanini is expected to return to this hour, and other conductors are: Vladimir Goldschmann, Bruno Walter, Adrian Boult, Sir Hamilton Harty, Igor Stravinsky, Reginald Stewart, Hans Kindler, Eugene Ormandy, Paul Kerby, Alexander Smolens, Raffael Kubelik and Henry Hadley.

### Candle-light Musicales Devoted Mainly to American Music

The second of a series of Candle-light Musicales at the Waldorf Astoria was given on the evening of Dec. 10, by Helen Schufmeister, pianist and director of the series, and Charlotte Ryan, soprano. The program was particularly interesting for a contrast in American works, Miss Schufmeister playing first a group of early American compositions by Rayner Taylor, Victor Pelissier and Moller, arranged by John Tasker Howard, a later group by Guion, Frank Gray and Whitmore, and closing with pieces by H. Murray Jacoby and La Forge, adding the latter's Romance.

Miss Ryan sang excellently a group by James P. Dunn, Clara Edwards, A. Walter Kramer, Adrian Vanderbilt and Charles Haubiel, with the composers at the piano for their songs. An encore was The Last Rose of Summer, for which the soprano accompanied herself. She was also heard to advantage in Depuis le Jour from Louise, with Mr. Vanderbilt at the piano, and added, in response to the cordial applause, the Vissi D'Arte from Tosca. The audience was highly appreciative. B.



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## BACH CLUB SERIES PLEASES BALTIMORE

Beal Hober Gives Pleasurable  
Recital—Peabody Faculty  
Artists Are Active

BALTIMORE, Dec. 5.—The Bach Club launched the first of a series of concerts at the Baltimore Museum of Art on Nov. 21, introducing the Bach Club Ensemble, Hendrik Essers and Samuel Gelscher, violinists; Edmond Cooke, viola; Mischa Niedelman, 'cello, Gilbert Stange, clarinet; William Schnabel, oboe, and Richard Goodman, pianist, presented works by Mozart, Brahms and Franck and with the initial program gained enthusiastic applause. At its second concert on Nov. 27 at Cadoa Hall, the club presented Rose Bampton, contralto, in a recital which evoked deep attention for its substance of serious compositions chosen from Bach, Schumann, Brahms and Marx. In projecting these choice examples Miss Bampton disclosed vocal command and fine understanding of their contents. Walter Golde accompanied.

The Bach Club Ensemble made its second appearance in the Epstein Gallery of the Baltimore Museum of Art on Dec. 12 playing works by Bach, Mozart and Brahms. A refinement of tone with nuance and balance of power, marked a decided advance in interpretation. Richard Goodman, pianist; Hendrik Essers, Celia Brace, violinists; Edmond Cooke, viola; Mischa Niedelman, 'cello; Gilbert Enney, double-bass, and Gilbert Stange, clarinet, were the personnel of the group presenting this program.

Beal Hober, soprano, with Sanford Schluskel at the piano, made her first local appearance at the Peabody Conservatory of Music, the fourth in the Peabody series, on Nov. 16. The singer won immediate favor with her flexible voice and the clear quality of tone. The fifth of this series on Nov. 23 presented Pasquale Tallarico, pianist and member of the staff at the conservatory. His program was convincingly played and with thoroughly artistic appreciation. The sixth, on Nov. 30 introduced the Stradivarius Quartet of New York. Wolfe Wolfson, Alfred Pochon, Nicholas Moldavan and Gerald Warburg, the members, were accorded a hearty reception by the audience.

Arthur Fear, English baritone, made his first local appearance at the Peabody Conservatory of Music on Dec. 7, sharing the program with Louis Robert, organist. Mr. Fear's presentations were convincing in interpretative values as well as voice quality. Mr. Robert is a member of the teaching staff and his concert appearances indicate thorough technical ability and musicianship.

### Music Club Entertains

The Baltimore Music Club entertained its members at Hotel Emerson on Nov. 25, with a special Bach program marking the 250th anniversary, with a lecture by Clara Asherfeld, of the Peabody Conservatory faculty, assisted by Richard Goodman, pianist, playing Bach compositions, and concluding with a presentation of the amusing Coffee Cantata in which Helen Stokes, Douglas Biddison, Calvin Boughman, singers, with Virginia Castelle, pianist, assisted.

Elizabeth Bolek, soprano, with George Bolek, pianist, appeared at Cadoa Hall on Nov. 22 under the auspices of the Woman's City Club.

Earl Lippy, baritone, and Ames Allen, pianist, with Sarah Stulman, ac-

companist, were heard in the opening recital of the thirteenth annual series given at Newcomer Hall, Maryland School for the Blind, Overlea, Maryland, on Nov. 25. Amos Allen gave spirited interpretations of modern works. Earl Lippy sang with fluent and dramatic appreciation.

### National Symphony Visit

The enthusiastic playing of the National Symphony Orchestra, Hans Kindler, conductor, gave a large audience much pleasure on Dec. 5 at the Lyric Theatre. The response given the virile readings of Sibelius's Second Symphony, Beethoven's Leonore Overture and the graceful music of Purcell was generous. Olga Averino, soprano, sang the voice part of Loeffler's Canticle of the Sun with artistry and her work was accorded warm recognition.

The Don Cossack Russian Male Chorus, under Serge Jaroff, won acclaim on Dec. 1. The concert was under the local management of the T. Arthur Smith Bureau.

### Rachmaninoff in Recital

Sergei Rachmaninoff, pianist, appeared at the Lyric on Dec. 10 under the local direction of the Albaugh Concert Bureau. The master readings held individual expression and many encores added to the pleasure of the evening.

The European Conservatory of Music, Henri Weinreich, director, gave a concert which marked the thirty-fifth season of the organization. The program was presented by the advanced students and the Honorable H. Lawrence delivered an address.

FRANZ C. BORNSCHEIN

## ORATORIO IN SYRACUSE

University Chorus Sings Mendelssohn's  
St. Paul under Lyman

The Syracuse University Chorus, Dr. Howard Lyman, conductor, gave Mendelssohn's Oratorio, St. Paul, in Crouse College Auditorium on Dec. 13, as its forty-sixth concert. The oratorio had a technically finished and artistically sensitive performance.

The soloists were Ruth Rodgers, soprano; Alma Kitchell, contralto; Arthur Kraft, tenor, and Herbert Gould, bass. Miss Rodgers sang effectively in the aria Jerusalem, Jerusalem, and Miss Kitchell's contralto dramatically interpreted the familiar, The Lord is Mindful of His Own. Mr. Gould and Mr. Kraft were vital and convincing in their respective delineations.

The work of the chorus was particularly commendable. The shifting tonal background of religious melody was set forth with spirit and conviction. Horace Douglas, at the organ, supported both solo voices and chorus with notable artistry.

## NEW YORK CIVIC FORCES PLAY HADLEY PROGRAM

Elsa Hilger Soloist in Concert at  
Museum of Natural History  
Conducted by Hadley

The New York Civic Orchestra, Henry Hadley, guest-conductor with Elsa Hilger, 'cellist, as soloist, gave an all-Hadley program in the American Museum of Natural History on the afternoon of Dec. 19.



Elsa Hilger, 'Cellist, Who Was Guest Soloist  
with the New York Civic Orchestra in an  
All-Hadley Program

Mr. Hadley led the orchestra in a vigorous performance of his Second Symphony, The Four Seasons, the Overture to Othello and the Indian Ritualistic Dance. Elsa Hilger was heard in the Konzertstück for 'Cello. Playing with assurance and poise, she drew forth an admirable resonance and tone from the instrument, setting forth the modest themes of the unassuming work with clear precision and fidelity.

Mr. Hadley gave a talk during intermission, reminding the audience—(whose behavior was exemplary in its attentiveness)—of their allegiance to American music and tradition. Philip Barr was commentator. P.

### Haubiel Compositions Heard at Forum Concert

Compositions by Charles Haubiel were heard at the weekly Composer's Forum concert on Dec. 5 at the New York School for Social Research under the direction of Henry Cowell. Capriccio in Waltz Form was played by the Norfleet Trio, and Three Love Songs from a symphonic song cycle, Portals, was sung by Astrid Fjelde, accompanied by the composer.

Mr. Haubiel spoke of his own compositions and the meaning of music at the close of the Forum.

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# New Song and Works for Brass Instruments Published

## Several Delightful New Songs by Castelnovo-Tedesco

Mario Castelnovo-Tedesco has written a number of fine new compositions for voice and piano, issued by G. Ricordi & C., Milan. Among them we find a work called *Petrarca-Chopin*, three madrigals, published (both for low and medium voice) under one cover. In them Maestro Castelnovo-Tedesco has done an ingenious thing, namely, taken three Chopin preludes, Nos. 11, 2 and 10 (in this order), used them as the piano parts and created a vocal line on words of Petrarch. A difficult thing to do, indeed, often leading to a union that might be called unfortunate, if not unholy. But in this case, the composer has succeeded more than well. His vocal melodies are real ones and express the poems admirably. There is but one problem: the tenth prelude, that quick one in C Sharp Minor, 3/4 time, is so difficult to play that few accompanists will be found who can do their part satisfactorily. But that is only an incident in a piece of very fine work. The set is dedicated to Alfred Cortot.

This is not all that the same composer has done with the poetry of Petrarch. He has also made original settings of *Due Sonetti del Petrarca* for high voice and piano, *Zefiro torna* and *Benedetto Sia 'l Giorno*, in which his richly flowing lyricism is displayed to great advantage. We prefer the second with its arpeggiated accompaniment, *festivo*, and its broad expressive vocal part. Both are inscribed to Maria Rota.

*Dos Romances Viejos* to Spanish texts, with Italian versions printed under them, are extended songs, the first, *Romance de La Infanta de Francia*, the other *Romance de Alenimmar*, which have a definite folk flavor. No information is given as to whether they are based on Spanish folk material, or only composed in folk manner. In any case, they are delightful. The composer has dedicated them to his *confrère*, Mammel de Falla.

André Gide's *Ballade des Biens Immeubles* is also set as a song of fascinating quality, melodically appealing, with a running accompanimental figure in sixteenth notes that is unceasing from first to last measure. This is dedicated to Madeleine Grey, who would seem to us to be its ideal interpreter. A.

## New Part Songs from England

The Oxford University Press (New York: Carl Fischer, Inc.) issues for various voice combinations, works which range from simple folk-song settings to reprints from the motets and operas of the classic masters. Schools and choral groups will find some attractive new unison pieces: Stevenson's *Windy Nights* and *The Cow*, simply set by Harry Brook; Michael Mulliner's setting of Masefield's stirring poem, *Roadways*; a charming little vocal minuet from Handel's early opera *Agrippina*, with apt English words and the title, *Firelight Fancies*; Schubert's song *Der Einsame*, which has been given the rather misleading English title, *Content*, but provided with an excellent translation by Fox-Strangways and Stuart Wilson; Papageno's blithe Birdcatcher's Song from *The Magic Flute*; an elaborate and taxing aria, *O Holy Queen and Maiden*, from Mozart's

motet, *Exultate, Jubilate*; and a characteristic Irish air from Coleraine, arranged (with a discant for the last verse) by John Vine. Mozart's duet from *Così Fan Tutti* (at the beginning of the last act finale) has been arranged and edited by W. G. Whitaker and provided with an English text. Purcell J. Mansfield contributes an excellent madrigal setting for two sopranos and alto, unaccompanied, of Pearsall's *Let Us All Go Maying*.

The conductors of male voice glee clubs will welcome Vaughan Williams's new



Mario Castelnovo-Tedesco, Who Has, Among New Songs, Set Petrarch Madrigals to Chopin Music

characteristic free arrangements of old English folk-songs for male voices; *An Acre of Land*, *The Ploughman*, *Tobacco's* but an *Indian Weed*, *The World It Went Well with Me* Then (most of these have a welcome touch of humor); and for mixed voices, *John Dory* and *I'll Never Love Thee More*, the latter from Playford's famous *Dancing Master*. All Silent Now, for mixed voices by Reginald Redman, and P. Napier Miles's setting for chorus and orchestra of Keats's *Ode to a Grecian Urn*, works of a greater scope, complete this interesting list. McK.

## Interesting Works for Brass Combinations

The fast growing Witmark Instrumental Library, growing both in size and excellence, now offers a number of unusually worthy compositions for brass instruments. For quartet of trumpet, horn and two trombones appear *Four Pieces* by Francis H. McKay, Op. 10, a *Marziale*, *Moderato ad libitum*, *Moderato molto rubato* and a *Finale: Allegro fermato*, all melodious, well written for the combination, and easy to play. There is a dedication "To Paul Painter and His Brass Quartet." The horn part may be played by a second trumpet. For the same medium George J. Trinkaus has made a decidedly attractive transcription of the Negro spiritual, *Deep River*. In both works the second trombone part may be played by a baritone.

For sextet of two trumpets, horn (or

third trumpet), trombone, baritone and tuba, Carl Busch has written a splendid *In Festive Mood*; for the same combination Charles N. Boyd has arranged admirably *Three Short Classics*—Grieg's *Sailors' Song*, a Mendelssohn *Chorale* and Guilmant's *Elevation*, and Mr. Trinkaus has set the familiar *Prayer* from Wagner's *Rienzi*.

Under the heading, "Brass Choir," we have *Five Pieces* by Bach, which have been excellently transcribed by Philip Gordon for pairs of trumpets and horns and one trombone, or tuba, with tympani and snare drum. These are a *March*, three *Chorales* and a *Minuet*, while Constantin Shvedoff has set Chopin's *Military Polonaise* effectively for two trumpets, horns, one trombone (or baritone).

Mr. Busch offers a *Suite for Three Trumpets*, revealing once more his fine musicianship. The pieces are called *Gay-Somber-Gay*, *Valse*, *Etude*, *Canzonetta* and *A Merry Time*.

All these works will be found of great value for high school students who are anxious to gather in small groups. A.

## A Mozart Exhumation for Piano Solo

While delving into the early Mozart sonatinas for piano and violin in his quest for two-piano material Guy Maier found two movements that impressed him as best suited for piano solo. They are an *Andante* and a *Minuet* from a *Sonatina* in F, composed by Mozart at the tender age of seven, graceful and pleasing music in both cases, more consistently so in the first, as the middle section of the *Minuet* is of rather negligible value. Published under one cover, they should be welcomed by teachers and adult amateurs as well. Most teachers will take issue, however, with the fingering suggested in the sixth and fourth measures from the end of the *Andante*, where the use of the fourth finger followed by the thumb in playing an ascending slur in the right hand is scarcely to be endorsed. Because of the slur it would be much better to use the second and fourth fingers. (Carl Fischer.) L.

## Two Superb Sacred Pieces by Mrs. Beach

Mrs. H. H. A. Beach is a respected name in American music, because she has always maintained a high standard in her writing. Her new sacred song, *Evening Hymn* (Boston: Arthur P. Schmidt Co.) is an example of how well a composer can write for the church service. Only too often do our composers "step down," as it were, when writing sacred songs, holding falsely that their church music should be more obvious and less dignified than their secular output. Not so Mrs. Beach. She has given of her best in this song, written with that same personal quality we know as her expression, conceiving the song with a real organ accompaniment that will be satisfying to every first-class organist. The voice part is similarly done with an intimate understanding of the singer's requirements. There is a dedication to Lillian Buxbaum. High and medium keys are issued.

A fine anthem by Mrs. Beach, from the same publisher, is her *Hearken unto Me*, written for the 100th anniversary of St. Bartholomew's Church, New York. It is planned for solo quartet, choir of mixed voices and organ and is superbly conceived and carried out, a real festival anthem of high quality. A.

## Two Excellent Early Trios by Stoessel Are Published

Two very charming pieces for trio are an *Andantino grazioso* and *Serenade Rocco* (New York: Witmark Educational Publications), by Albert Stoessel, who comes before us as a composer far too infrequently. These are early pieces, composed, according to the date in parentheses under his name, in 1914. If the date has been included by way of apology, such a procedure was unnecessary. For, although the composer has written in the interim far more profound works than these, both are done with such fine technical skill from

the standpoint of composition, exhibit such an individual sense of harmony and are, in every detail, written with such a fine command of the idiom of the three instruments, as to earn approval for him and them, whether examined from the printed page or heard in performance.

What is more, they are melodically very ingratiating, and are really trio compositions, thought out in terms of the instruments, not arranged from pieces originally composed for another medium. Chamber music players will delight, we are certain, in adding them to their libraries. Good short pieces for piano, violin and cello are rare. These are good and are of moderate difficulty. A.

## —Briefer Mention—

### Anthems

#### For Mixed Voices

*The King of Sorrows*. By W. A. Goldsworthy. He is *Ours*. By Henry Haaf. Two excellent anthems along conservative lines, suitable for general use. The Haaf anthem has a violin obbligato. (Ricordi.)

#### For Eight-Part Unaccompanied Mixed Voices

*O Sacred Head, Now Wounded*. By J. Victor Bergquist. A setting of this famous text, in which the composer displays skill in the contrapuntal weaving of his voices. Musically engaging and not too difficult. (Augustana Book Concern.)

#### For Mixed Voices and Piano (or Organ)

*I, John, Saw the Holy City; O Sing Unto the Lord*. Two choruses from *Everyman* by William Lester, issued under one cover. Musically sound and engaging. (J. Fischer.) A.

### Part Songs

#### For Mixed Voices with Piano

*Twilight Song*. By Daniel Gregory Mason. An unusually fine part-song, a setting of Edwin Arlington Robinson's rarely beautiful poems, for which Dr. Mason has found distinguished musical expression, catching the lilt and flavor of the poem perfectly. A Southern Croon, Mexican *Serenade*. By William Lester. Two melodious pieces in lighter style by this Chicago composer, who writes so admirably for chorus. The first has a solo for soprano or tenor, the second for alto or baritone. *April Dances*. This is an arrangement by Cyr de Brant of an old Gossec melody, with a text by John Gil-land Brunini. Mr. de Brant has made the arrangement with skill. (J. Fischer.) A.

#### For the Piano

*Ten Bach Pieces for Pianoforte*. Adapted, edited and arranged by Cuthbert Harris. This collection, forming Book 3 in the *Graded Albums of Classics*, contains some of the more immediately alluring of Bach's shorter and ostensibly easier pieces, carefully phrased and well edited in general. Troublesome ornaments have been either eliminated or clarified. (Schmidt.) L.

#### For Organ

*Impressions Gothiques* (Symphony II). By Garth Edmundson. An excellent work in three movements, *Passacaglia* (In Aeternum), *Silence Mystique* (Introspection) and *Gargoyles* (Toccata Grotesque). Distinctly a recital work, this set of impressions, only to be considered symphonic in a very general way, the second movement charms by its free harmonic feeling, the last by its superbrilliance. The only less impressive *passacaglia* is finely worked out, with a striking final page, in which the composer modulates skillfully back to the tonic. (J. Fischer.) A.

*On Hearing the First Cuckoo in Spring*. By Frederick Delius. A transcription by Eric Fenby, which should make this most poetic of all Delius's orchestral works widely known. Mr. Fenby, who lived with the composer in recent years, has made the transcription devotedly. (Oxford.) A.

## New Choral Publications for Women's Voices

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# The Manhattan Concert Fortnight

(Continued from page 21)

## Arthur Fear, British Baritone, Heard in Debut Program

Arthur Fear, baritone of the Covent Garden Opera and Fellow of the Royal Academy of Music in London, made his American debut in the Town Hall on the evening of Dec. 10, in a widely varied program. Opening with an aria from Mozart's Marriage of Figaro, Mr. Fear progressed to Handel's How Willing My Paternal Love, from Samson, portrayed with a stately dignity, and the florid air Finche lo Strale from Floridante sung with an encompassing understanding of its more intricate vocal line.

A group of four German songs was given a curiously uneven performance. Schubert's Am Meer, and Lachen und Weinen, were dramatically and feelingly sung, the sense and the sound admirably intermingled, but in Der Atlas emotionalism overbalanced artistry and the tone became driven and unnatural. Likewise in the Hugo Wolf songs—Fussreise rollicked joyfully forth and Anakreon's Grab was sung with restraint, but in Der Tambour, Mr. Fear permitted himself operatic gestures that detracted from a self-explicit song.

Among the contemporary works, Delius's tenuous and fragile, So Sweet Is She, and R. Vaughan Williams's The Roadside Fire, impressed with their essentially different, yet craftsmanlike interpretation. Arnold Bax's conceit of blue and silver, In the Morning, translated Elizabethan England into a modern Shropshire setting.

Other songs by H. Procter-Gregg, Quilter and Warlock completed the program. Encores were requested and graciously given. Edwin McArthur accompanied with an admirable consideration for both the texts and music.

## Florence Easton Gives Second Recital

Florence Easton, soprano, Arthur Rosenstein, accompanist. Town Hall, Dec. 11, evening:

Talisman; Röslein, Röslein; Widmung, Schumann  
Die Liebe hat gelogen; Wohin; Schubert  
Heidenröslein; Schubert  
Der Tod das ist die Kühle Nacht; Geheimnis, Immer Leiser; Auf dem Kirchhofe; Bei dir Sind mein Gedanken; Therese; Erinnerung; Brahms  
Zur Ruh; Auch kleine Dinge; In der Frühe; Mausfallen Sprüchlein; In der Schatten meiner Locken; Alle gingen, Herz zur Ruh; Ich hab' in Penna, Hugo Wolf

Mme. Easton definitely established herself as an important lieder singer in this difficult and carefully chosen program. Few artists of recent years have delved as successfully into the inner meaning of songs. Her perfect diction also added not only to the transmission of the songs but to the tone itself, as good diction always will!

Both of these points were exemplified in Schubert's Die Liebe hat gelogen and the well contrasted Wohin and Heidenröslein, following. Who Is Sylvia, sung in English

as encore to this group, was one of the gems of the evening. Of the Brahms works, Immer Leiser was sung with exquisite



Eleanor Steele and Hall Clovis, Who Gave Their First New York Duet Program

artistry. The Vergeblisches Ständchen and the Sapphic Ode were given as extras after the listed Brahms group. The Wolf songs were all interestingly presented and the Mausfallen Sprüchlein had to be repeated. Mr. Rosenstein's accompaniments were discreet but excellent.

## Hans Clemens Sings Schubert Cycle

Hans Clemens, tenor of the Metropolitan Opera, was heard in the complete Schubert song-cycle, Die Schöne Müllerin, in the Town Hall on the afternoon of Dec. 12. For his courage in undertaking so rigorous a business, and for the competent manner in which he dispatched it, Mr. Clemens is to be highly commended. In a series of twenty songs by the same composer between which there is considerable textual and musical affinity, the interpreter must be an artist of wide versatility with a genius for searching out minute details and differences in the songs and exhibiting them clearly to the listener if he is to avoid a potential tedium.

Mr. Clemens fulfilled many more of the requirements than one might properly exact from a singer who has dedicated his talents to the operatic stage. He disclosed a comfortable familiarity with the material and cognizance of the composer's intentions, which, coupled with fine native diction and obvious pleasure in his work, made the recital a thing of value. Coenraad V. Bos, experienced Lieder accompanist, merited the highest of praise for his invaluable contribution.

## Eleanor Steele and Hall Clovis in First Duet Program

Eleanor Steele, soprano, Hall Clovis, tenor. Arthur Rosenstein, accompanist. Town Hall, Dec. 12, evening:

Ye Gay and Painted Fair, from The Seasons; Haydn  
Go Ye, My Canzonets; Morley  
(First time in New York)  
Old English Hunting Song, Pepusch-Rosenstein  
(First time in New York)  
Navajo Rain Song; Heyman  
(First time in New York)  
Che Vuoi di Più; Donizetti  
Amor s'Apprende; Donaudy  
Canto d'Amore; Sgambati  
Per Valli, per Boschi; Blangini  
Tanzlied; Schumann  
Nur wer die Sehnsucht kennt; Schubert  
So lass uns wandern; Brahms  
Verrätene Liebe; Cornelius  
Pleurs d'Or; Fauré  
Va, mon ami, va; Harmonized by Fauré  
Au Clair de la Lune; de la Tombelle  
Swing Low, Sweet Chariot; Joshua Fit de  
Battle ob Jericho; Little David.  
Arr. by H. T. Burleigh

Recently returned from an extended successful tour of Europe, Miss Steele and Mr. Clovis, who were leading members of the New York Opéra Comique, offered a program of infrequently heard music for two voices, with artistry and fresh enthusiasm which drew salvos of applause from a

large audience. They were rightfully welcomed not only for their admirable vocal blend and for the ease with which they sing together, but also for their merits as singers, and for the unusual material they have discovered.

The old English song by Thomas Morley was especially arranged by Mr. Rosenstein, who played sympathetic accompaniments, and Katherine Ruth Heyman's Navajo Rain Song, in manuscript, is dedicated to them. It was redemanded. Particularly well received (if one can differentiate between plaudits of almost uniform intensity throughout the evening) was the duet ex-



Hans Clemens Sang a Schubert Cycle at His Initial Recital Appearance

cerpt from Haydn's The Seasons. A matter for high praise was the excellent diction displayed in all languages. At the close they were obliged to add extras, granting several Negro Spirituals especially arranged for them by H. T. Burleigh, virtually a continuation of the printed list.

## Compositions of Richardson Given by Institute of Musical Art

An evening of compositions by Alfred Madeley Richardson was given by the Institute of Musical Art at the Juilliard Concert Hall on Dec. 12. The program included a string quartet played by Harry Friedmann, Nathan Gordon, Fred Dvornich, and Bernard Greenhouse; seven vocal trios and duets, sung by Helen Van Loon, Margaret Preuss and Dorothy Dudley, accompanied by Ethel de Gomez; a Prelude and Fugue in G Minor for two pianos, played by Carl Friedberg and James Friskin, and a woodwind quintet played by Georges Barrère, Arthur Christmann, Stephen Pecha, William Blanchard, and Leonard Sharrow.

In his pre-Debussy music, Mr. Richardson showed himself to be a well-schooled and efficient workman with a strong penchant for well-turned, even tune-

ful, melody. The quartet had real distinction, particularly the Minuet and Trio conceived in the Dorian Mode. The Quintet



d'Ora La Argentina Returned After Two Years' Absence with Three New Dances

in six movements was considerably too long for the worth of the material involved.

## Winifred Christie in Second Recital on Double-keyboard Piano

Winifred Christie gave her second New York recital on the afternoon of Dec. 13 in the Town Hall on the double-keyboard piano invented by her late husband, Emmanuel Moór. The list, Prelude and Fugue in D, Choral Prelude in E Flat, Toccata and Fugue in D Minor, all by Bach; Chopin's Sonata in B Flat Minor, Five Preludes and Toccata by Debussy, was diversified enough to permit Miss Christie's hearers an idea of the artistic scope of the tonally magnificent instrument upon which she played.

The Toccata and Fugue in D Minor attained noble resonance and breadth—indeed, Bach is peculiarly strengthened and amplified through the medium of this piano. The sonorities, and alternately majestic and fragile tones of the Chopin sonata received admirably intelligent treatment in Miss Christie's reading but the delicate articulations of Debussy were forced into too large a form, perhaps by the exigencies of the instrument.

## Singers Club of New York Heard in Private Concert

The Singers Club of New York gave the first private concert of its thirty-second season in the Town Hall on the evening of Dec. 14. Charles A. Baker conducted. The assisting artists were Rose Dirmann, soprano; Harry McKnight, member of the club; Sterling Hunkins, cellist, and Edwin McArthur, pianist.

(Continued on page 31)

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## SEATTLE FORCES IN OPENING CONCERT

**Cameron Leads Pacific Coast  
Premiere of Malipiero  
Symphony**

SEATTLE, Dec. 20.—The Seattle Symphony conducted by Basil Cameron opened the season on Nov. 12, and during the month gave its second symphony concert on Nov. 26 and a popular program on Nov. 17. Significant among the offerings were the first Pacific Coast performances of the Malipiero Symphony (Four Seasons) and the Saint-Saëns Violin Concerto in B Minor with Theodore Anderson, concertmaster, as soloist. Beethoven's Eighth and Tchaikovsky's Fourth symphonies were played, and the technique and interpretative skill of the orchestra revealed a high plane of excellence.

The Seattle Civic Opera Association gave a fine performance of Thomas's Mignon in English Nov. 24, in the Civic Auditorium under the direction of Paul Engberg. The able principals included Edith Dickson in the title role, Mildred Eyman as Filina, Ernest Goddard, Wilhelm; Leonard Simpson, Laertes; Ralph Engberg, Lothario; Edward Scriven, Giarno and Helen Randall as Frederick.

Visiting artists of the past month included Lucrezia Bori, soprano of the Metropolitan Opera, who opened the Associated Women Students' (University of Washington) series on Nov. 8, assisted by Eleanor Remick Warren, pianist. Sergei Rachmaninoff, pianist, gave a recital on Nov. 23, appearing under the local management of Cecilia Schultz, Paul Wittgenstein, one-armed pianist, who was presented by Seattle Chapter, Pro Musica on Nov. 27, assisted by local artists, Lenore Ward and Norine Powers, violinists, and Donald Strain, cellist.

### Spargur Quartet Retains Personnel

Spargur String Quartet opened its twentieth season with the original personnel, John M. Spargur and Albany Ritchie, violins; E. Hellier Collens, viola, and George C. Kirchener, cello, on Nov. 14, playing the Beethoven and Borodin quartets.

Among the important local concerts were the sonata program on Nov. 1, played by George C. Kirchner, cellist, and Helen Louise Oles, pianist; a sonata recital on Nov. 16, by Peter Meremblum, violinist, and Berthe Poncy Jacobson, pianist; a concert by Florence Coardy Marriam, contralto, assisted by John Hopper, pianist; an organ recital by Louise Mercer Schenken, assisted by Ruth Prior, soprano; Clemewell Mackenzie, violinist; Esther Berst, cellist, and Mrs. E. F. Pugsley, harpist. An Organist Guild concert was given by Catherine McGarry, Katherine Robinson and Harold Heeremans, assisted by Marjorie C. Livengood, violinist, and



Basil Cameron, Conductor of the Seattle Symphony Which Recently Opened Its Season

a women's ensemble under the direction of Florence Bergh Wilson.

Bernhardt Bronson presented Ernest Anderson, baritone, in recital with Helen Haupt at the piano. Voice pupils of Elizabeth Jaques Snyder were heard, assisted by Glauco Meriggioli, flutist, and John Hopper, pianist. Institute of Music and Arts presented an artist quintet—Herman Bueller and Eda Bueller, violinists; Bernard Lytton, viola; Julian Blackstead, cellist, and Lyle McMullen, pianist. Songs of the Fatherland were featured on the annual fall program of the Arion Male Chorus, Walter Aklin, conductor, assisted by Florence Beeler, contralto; Robert Martin, violinist, and John Sundsten and Helen Sherman, accompanists.

Music club programs are well under way. The Musical Art Society gave a Bach program and the Euterpe Club heard an all-Mendelssohn list. Music of Ravel and Debussy engaged the attention of the Music Study Club and the Ladies Musical Club devoted its November concert to the works of Mozart.

DAVID SCHEETZ CRAIG

### Florence Easton and Dame Sybil Thorndyke Guests of Dutch Treat Club

Florence Easton, opera and concert soprano, and Dame Sybil Thorndike were guests of honor at the Dutch Treat Club, on Dec. 18, at the Hotel McAlpin. Miss Easton, who has been singing at Covent Garden and in Germany, recently gave two recitals in New York. Dame Sybil is appearing at the Booth Theatre in The Distant Side.

### Charles S. Skilton Writing New Opera

LAWRENCE, KAN., Dec. 20.—Charles Sanford Skilton is completing a new opera, The Day of Gayomair, to a libretto by Allen Crafton. It is based upon Gerstaeker's story Germelshausen.

Mr. Skilton has previously written two operas, Kalopin and The Sun-Bride.

## PORTLAND SYMPHONY PLAYS MASTER WORKS

**Rabinof and Hopkins Soloists  
with Orchestra Led by  
van Hoogstraten**

PORTLAND, ORE., Dec. 20.—Willem van Hoogstraten led the Portland Symphony in evening concerts on Nov. 19 and Dec. 13 and in a matinee program on Nov. 25. Benno Rabinof, violin soloist at the first event, received a warm welcome in his debut here. He introduced the D Minor Concerto by Sibelius. Additional works were Brahms's Third Symphony and Strauss's Don Juan. The second of the programs include Mozart's Divertimento for strings and horns, Vaughan Williams's Norfolk Rhapsody in E Minor (first time in Portland) and Tchaikovsky's Sixth Symphony. Mr. van Hoogstraten shared the insistent applause with the orchestra.

George Hopkins, head of the piano departments at the University of Oregon and the Ellison-White Conservatory, was soloist on Sunday afternoon, playing the MacDowell Concerto in D Minor with virility and suppleness. This was the premiere here of this concerto and Mr. Hopkins's first appearance with the orchestra.

### Junior Symphony Active

Jacques Gerschkovitch listed three numbers on the Junior Symphony's first program in its eleventh season on Nov. 24, that had not been played by this group before—a Corelli-Pinelli suite for strings; Polonaise, Arietta Passacaglia by Handel-Harty and a concertstück by Weber. Mary Margaret Martin, age fourteen, was the talented piano soloist in the last composition. Mozart's Sym-

phony in G Minor, a Mozart overture and a Wagner prelude completed the program. There was a half hour's broadcast by CBS over KOIN, the Oregon Journal, with short wave connections to Europe through New York and Philadelphia stations. The same series is being given on Saturday mornings preceding the evening concerts, for young auditors. At these times Mr. Gerschkovitch gives his student conductors an opportunity to assist.

Steers and Coman presented Lucrezia Bori at the Auditorium on Nov. 12 before a large and delighted audience. Miss Bori sang with infinite charm and intelligence five arias, songs of an early day and French and English songs. Elinor Remick Warren was the able accompanist and piano soloist.

Helen McCartney sang in recital at Neighbors of Woodcraft hall on Nov. 18. May Van Dyke, pianist, and Robert Millard, flutist, assisted in a creditable program. Perry Askam as soloist with the Apollo Club on Nov. 30. Ferenz Steiner is the new conductor, Robert Flack, the accompanist.

At the Monday Musical Club's December meeting, the sextet sang Christmas carols and Barbara Thorne, soprano, and Roy Bryson, tenor, were heard in solos. Accompanists were Evelene Calbreath, Marguerite Spath Bryson and Gertrude Havnaer. Robert Millard was the flutist. The preceding week the piano ensemble, directed by Ella Connell Jesse, was heard. St. Mary's Academy gave a recent student recital. The Music Teachers' Association discussed at its December session The registration of the music teacher.

JOCELYN FOULKES

### Marcel Hubert and Winifred Cecil Give Joint Recital at East Orange

EAST ORANGE, N. J., Dec. 20.—Marcel Hubert, French cellist, and Winifred Cecil, American soprano, gave a recital in the East Orange concert series in the ballroom of the Hotel Suburban on Dec. 4, Mrs. William S. Nelson, manager.

Mr. Hubert played works by Boccherini, Schumann, Debussy and Bach with rare felicity. His meticulous artistry and sensitive insight were deeply admired. Miss Cecil sang works by Wolf-Ferrari, Rispetto, Strauss and Marx with exceptional nicety of phrasing and eloquent tone. Harold Dart accompanied Mr. Hubert and Benjamin L. King, Miss Cecil.

### Doris Doe to Introduce New Songs in Town Hall Recital

Four new works will be presented by Doris Doe at her only New York recital of the season in the Town Hall on Jan. 11. Two are by Pietro Cimara, assistant conductor of the Metropolitan Opera, entitled Febbraio and Pioggia di Marzo. Others are Mortimer Browning's Sleep, My Laddie, Sleep, and Beryl Rubinstein's The Ragged Piper. One group will be devoted to American composers. There also will be songs by Brahms, Hugo Wolf, Franchetti and Stradella.

### Music Mentor League Holds First Meeting of Season

The Music Mentor League, Marie Damrosch, founder and managing director, held its first meeting at the residence of E. Marion Saxton on Nov. 27. The Josane Trio, Mary Thaxter Aiken and Creighton Allen, pianists; Mary Heaphy and Phyllis Wagner, sopranos, and Charles Krane, cellist, played.

### Lotte Lehmann Concludes Greenwich, Conn., Recital Series

GREENWICH, CONN., Dec. 20.—Lotte Lehmann attracted a brilliant audience to the Greenwich High School on Dec. 6 for a Lieder recital under the auspices of the Wednesday Singing Club. Mme. Lehmann devoted her program to songs of Beethoven, Schubert, Schumann, Richard Strauss, and a group sung in English by Rachmaninoff and Gretchaninoff. The audience showered Mme. Lehmann repeatedly with applause, and she added a generous number of encores including a song by Erno Barlogh, her accompanist.

This recital was the last in the current series sponsored by the club, Channing Lefebvre conductor.

R. L.

### Schirmer Sponsors Carol Programs

Programs of Christmas Carols under the auspices of G. Schirmer, Inc., sung by school children of New York and adjacent suburbs on the afternoons of Dec. 17, 18, 19 and 20 were given successfully at the Schirmer store at 3 East 43rd street.

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## CHRISTMAS CANTATA RECEIVES PREMIERE

### Saints and Seraphs by Tily Brings Holiday Spirit to Philadelphians

PHILADELPHIA, Dec. 20.—Saints and Seraphs, a Christmas cantata, had its initial performance in the Strawbridge and Clothier Exhibition Salon on Dec. 12, before an invited audience, by the noted Strawbridge and Clothier chorus. It will be given twice a day in the store, following a Yuletide tradition of the organization. The cantata has a colorful background of appropriate Christmas tableaux. Saints and Seraphs is the very effective work of Dr. Herbert J. Tily, conductor of the chorus and president of the store, and also president of the Summer Concerts Association which sponsors the Robin Hood Dell programs. He has chosen his own text from various passages of scripture and his setting is marked by unusual melodiousness and skilled craftsmanship, in which he does not hesitate to utilize the resources of modern harmonization. The chorus sang very well under the direction of the composer and the excellent soloists were Herman A. Weise, as Isaiah; Mary Black, Mary; Harold Simonds, Gabriel, Maybelle Marston, Ednyfed Lewis, John Vandersloot and Frederic George.

#### Yuletide Spirit Apparent

The holiday spirit inspired the Dec. 4 program of the Matinee Musical Club in the ballroom of the Bellevue-Stratford. A Christmas Fantasy was danced with much grace by the Littlefield Ballet, Catherine Littlefield, premiere danseuse. The group was also seen to advantage in Chopiniana. Club members contributed liberally and successfully to the program, including Harriet Henhoeffter, coloratura soprano, in *Lo, Hear the Gentle Lark*, and the *Bell Song* from *Lakmé*; Anne Simon, contralto, in a group by *La Forge* and *Schindler*; Mary Dennison Hill, 'cellist; in numbers by *Fauré* and *Debussy*; and the combined vocal and string ensemble, directed by *Nicholas Douty* in works of *Massenet* and other composers. Among the afternoon's accompanists, were *Ruth Burroughs*, *Maria Ten Broeck*, *Florence Weber*, *Caroline Littlefield* and *Kathryn Abel Roach*.

#### Christmas Play Given

Mistletoe and Hollyherry, an old English Christmas play with musical background, was the Yuletide offering of the Philadelphia Music Club, at its December concert in the Bellevue Stratford. The narrative is rich in the spirit of the season and is interpolated with many appropriate songs and ballads. A very large cast acted well, under the direction of *Phyllis Gilmore Beattie*. The musical numbers were efficiently discoursed by *Wilomet Wolfe* and *Grace Cleeland*, sopranos; *Robert Carnmath* and *George F. Bush*, baritones. Other participants in the club's Christmas celebration were *Edna Moore Greulich*, soprano; *Pearl Witt Snyder*, trumpeter, and *Ruth Burroughs*, accompanist.

The Choral Society gave the opening concert of its thirty-eighth season on Nov. 26 in the auditorium of Drexel

Institute, where Mendelssohn's *Elijah* received a presentation consonant with the traditions of the venerable organization. Dr. Henry Gordon Thunder, founder of the society again conducted with skill and understanding. The soloists were *Edward Rhein*, *Marie Stone*, *Langston List*, *Vera Vosburg*, *David Houston*, *Catherine Mack*, *Sue T. Craig*, *Maurice Patton* and *Paul von Zech*.

Earliest of the many Bach tributes which will characterize this season was the seasonable production of *The Christmas Oratorio* by the *Brahms Chorus*, N. Lindsay Norden, conductor, on Dec. 6 in the First Presbyterian Church. In his arrangement Mr. Norden compressed the somewhat inordinate length of the work by discreet omissions, without impairing either the text continuity or the musical content. The choral work was marked by excellent intonation and careful nuance. The soloists were *LoRean Hodapp*, soprano; *Ruth Stauber*, contralto; *Frank Oglesby*, tenor, and *Louis Poelp*, bass. *Roma Angel* was the pianist, and Dr. *Rollo Maitland*, the organist.

The opening concert of the sixty-third season of the *Orpheus Club*, on Dec. 5 in the *Academy of Music*, not only revealed notable group singing but introduced a novelty in presenting as duo-piano soloists, the conductor of the club, *Alberto Bimboni*, and the official accompanist, *Ellis Clark Hammann*.

Following tradition, the club sang seasonal Yuletide music, *Holy Night*, *Good King Wenceslas* and *French and Austrian carols*. Later, *Mosenthal's* setting of *Thanatopsis* was sung in memory of the late Dr. *Arthur Woodruff*, for many years the conductor of the organization, and at the time of his death the emeritus conductor. In addition, such favorites as *Landon's O*



Alberto Bimboni, Who Conducted the Opening Concert of the Sixty-third Season of the Orpheus Club

*Lovely Night*, *Sullivan's The Lost Chord*, *Fletcher's Ring Out Wild Bells* and an interesting Russian folk-song novelty, *Kalinka*, were sung. Incidental soloists were *George Pownall Orr*, baritone, and *John Ronald Ott*, tenor.

Dr. Bimboni, as usual, had his forces effectively drilled and in all they sang they lived up to their reputation as one of the best of the male singing organizations in the metropolitan area.

A Mozart sonata for two pianos, was the first collective offering of the duo-pianists and was performed with the subtle skill demanded by the deceptively artless music. In the second half of the program they gave *Infante's Danse Andalouse*, *Debussy's Un Bateau*, and *Melan-Geroult's Tourbillon*.

W. R. MURPHY

## VARIETY KEYNOTE OF TORONTO MUSIC

### Szigeti Soloist with Symphony Under MacMillan—Choral Concerts Numerous

TORONTO, Dec. 20.—Joseph Szigeti, violinist, appeared as soloist with the *Toronto Symphony*, Dr. Ernest MacMillan, conductor, in one of the November concerts. A violinist of the "grand" school, Mr. Szigeti won an ovation for his playing of the *Beethoven Concerto in D*, Op. 61.

The orchestra programs have included *Beethoven's Egmont Overture*, *Sibelius's Tapiola*, *William Walton's Portsmouth Point Overture*, the *Handel Overture in D Minor* arranged by *Elgar*, *Ravel's Mother Goose Suite* and *Strauss's Don Juan*. The *Walton* overture is gloriously modern, musically arresting and brimful of "tune" that has a tang of the sea.

A program by the *Conservatory String Quartet* was devoted to compositions of *Leo Smith*, 'cellist of the ensemble, which revealed the imaginative scholarship of the composer and was not too academic for the average music lover. Recitalists have included *John Charles Thomas*, *John Goss* and *Sigrid Onegin* all of whom appeared with much success.

The *Singers' Guild Choir* of twenty *Toronto School* teachers under *Walter Bates* scored high acclaim in their first appearance. The *Mendelssohn Choir*, under Dr. H. A. Fricker, sang *Bach's B Minor Mass* with orchestral accompaniment, and *Dorothy Allen Park*, *Eileen Law*, *Hubert Eisdell*, and *Frank*

*Oldfield* as soloists. No better work has been done by this renowned organization in its nearly forty years of existence.

Appearing under the auspices of the *Women's Musical Club*, the *Vienna Sängerknaben* thrilled a capacity audience, and *Clara Rockmore* played the *Theremin* for two thousand school children in conjunction with the *Toronto Symphony*. Each was a remarkable offering. The farewell program of the *London String Quartet* included ensemble music of *Mozart*, *Borodin*, *Brahms*, *Bridge* and *Boccherini*.

EDWARD WODSON

## QUAKER CITY HEARS NEW CHAMBER MUSIC

### Menuhin, Martinelli and the Curtis Quartet Please Philadelphians

PHILADELPHIA, Dec. 20.—The second of the seventh season of free Sunday evening chamber music concerts, presented by the *Curtis Institute of Music*, under the artistic direction of Dr. *Louis Bailly*, brought an audience of 2000 to the *Great Hall of the Pennsylvania Museum of Art* on Dec. 16 and was marked by three novelties, the *Svendsen Quintet in C*, Op. 5, a *Prelude, Recitatif et Variations* by *Maurice Durufle*, and a group of popular Spanish carols, arranged by *Joaquin Nin*. Other works were *Mahler's Lieder eines fahrenden Gesellen*, and the *Ernest Bloch Concerto Grosso*.

It will be seen that there was a freedom from monotony in the performances. The *Svendsen*, with its interesting *tema con Variazione*, was given by *Marian Head*, *Nathan Snader*, *Leonard Mogill*, *Leonard Frantz* and *Harry Gorodetzer*. The *Mahler* songs were feelingly interpreted by *Charlotte Daniels*, with *Vladimir Sokoloff* as an adequate accompanist. *Virginia Majewski*, *Harold Bennett* and *Zadel Skolovsky* were the interpreters of the *Durufle* trio and the *Bloch* work had *Ralph Berkowitz* as the pianist. Dr. *Bailly* conducted the *Svendsen* and the *Bloch* with meticulous musicianship.

The first students concert of the season of the *Curtis Institute* was given on Dec. 10 in *Casimir Hall* by the *Casimir Quartet*, consisting of *Charles Jaffe* and *Eudice Shapiro*, violins; *Virginia Majewski*, viola, and *Victor Gottlieb*, 'cello. Despite their comparative youth individually, the group consists of seasoned artists, when it comes to ensemble performance, for they have been playing together for a considerable period. They showed their familiarity with concretion and co-operative work in a program including the *Mozart Quartet in F*, the *Debussy Op. 10* and the *Beethoven in F Minor*, Op. 95. The *Debussy* was their most notable achievement.

W. R. MURPHY

### Leonora Cortez to Be Soloist with Philadelphia Orchestra

Leonora Cortez, pianist, will appear as soloist with the *Philadelphia Orchestra* at the *Academy of Music* in *Philadelphia* on Jan. 13. She will play *Liszt's Hungarian Fantasy*.

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## GAUBERT WORK HAS ST. LOUIS PREMIERE

**Concerto Given American Hearing with Symphony Led by Golschmann**

ST. LOUIS, Mo., Dec. 20.—The fifth pair of symphony concerts on Nov. 30 and Dec. 1 was composed entirely of orchestral music:

Prelude and Spinning Song from the Suite, Pelléas et Mélisande.....Fauré  
Concerto in F, for Orchestra.....Gaubert  
(First American performance)  
waltzes from Der Rosenkavalier.....Strauss  
Symphony No. 3 in E Flat (Eroica).....Beethoven

The variety and color of this program brought forth great enthusiasm at each concert. The Concerto by Philippe Gaubert is written in three finely contrasted movements descriptive in form and delightful in musical content. It was given a beautiful reading by Vladimir Golschmann. The work is far from being heavy and the ingenious orchestration at times brought thrilling effects. The orchestra again came into its own in the Beethoven Symphony which Mr. Golschmann interpreted majestically.

Scipione Guidi, violinist, was the soloist at the sixth pair of symphony concerts on Dec. 7 and 8. He introduced here for the first time the Sibelius Concerto in D Minor. It was a masterful performance in every respect, Mr. Guidi surmounting technical intricacies with ease and playing melodious phrases with much beauty of tone. Vladimir Golschmann gave him a perfect accompaniment. Sowerby's sprightly overture Comes Autumn Time opened the program and the last half was devoted to the Brahms Second Symphony. Mr. Golschmann and the orchestra rose to great heights in the performance of this magnificent work. Conductor, soloist and orchestra all shared enthusiastic applause.

The Piano Teachers Educational Society, John Kessler, president, presented Josef Lhevinne in a piano recital at the Sheldon Memorial Hall on Dec. 5. From a program of huge dimensions the most outstanding numbers were the Schumann Toccata and the Beethoven

Sonata, Op. 53. His playing was characterized by faultless technique and dynamics, but emotional content was best served in a group of Chopin. A large and responsive audience attended. The London String Quartet, making



Philippe Gaubert, Whose Concerto for Orchestra Was Introduced in St. Louis

its farewell tour, appeared on Dec. 7 as the second presentation of the Principia Course. Howard Hall was crowded and the audience showed its marked appreciation and respect by the manner of its applause. The program opened with a sprightly rendition of a Quartet in D by Haydn, followed by the Nocturne from Borodin's work in the same key, Frank Bridge's version of the English song Cherry Ripe and a dramatic interpretation of Schubert's posthumous Quartet in D Minor. Two encores were given.

The Municipal Theatre Association has announced the appointment of Laurence Schwab as producing director for the 1935 season. Mr. Schwab, for the past ten years an outstanding producer of light opera in this country, announces that the season will have one, perhaps two world premieres in the repertoire.

The Philharmonic Orchestra under the direction of Frank Hicks gave their first concert of the season at the Scottish Rite Auditorium before a large audience on Dec. 6.

Willard MacGregor, after several years of study abroad with Philipp Schnabel and Mme. Boulanger, was heard in a piano recital in the Assembly Hall of the Municipal Auditorium on Dec. 11. His program containing two Beethoven Sonatas, Brahms's Rhapsodie in G Minor, works by Chopin and Schumann indicated a greatly matured art, for he presented it with fine interpretative powers and faultless technique.

HERBERT W. COST

### Martinelli Appears in Dutchess County Concert Series

POUGHKEEPSIE, N. Y., Dec. 20.—Giovanni Martinelli, tenor of the Metropolitan Opera, appeared in recital here under the auspices of the Dutchess County Musical Association in the High School Auditorium on Dec. 12. Besides several groups of songs Mr. Martinelli was heard in arias from L'Africana, Martha and Aida. Emilio Roxas, the accompanist, contributed two intervals of piano music by Chopin and Sibelius. After the concert, the singer was guest of honor at a dinner given by the Progressive Club under auspices of George V. L. Spratt, mayor of Poughkeepsie.

## VARIOUS CONCERTS INTEREST COLUMBUS

### Noted Recitalists, Cleveland Orchestra and Aida Among Numerous Events

COLUMBUS, O., Dec. 20.—Lawrence Tibbett sang for the fifth time for the Women's Music Club on Nov. 26, including songs by two local composers, Judge Tod Galloway's long-familiar Gypsy Trail and Harold Davidson's new and dramatic Death Watch, and shared the plaudits with both composers, who were present. The first concert of the club series was given by the Metropolitan Quartet.

Artur Rodzinski further ingratiated himself with the local public at his second appearance with the Cleveland Orchestra on Nov. 13 by his very beautiful reading of the Brahms Second Symphony. A first hearing of Stravinsky's Petruchka called forth two encores. Mahler's assembly of numbers from two Bach suites, and the Intermezzo from Delius's A Village Romeo and Juliet each deepened the impression hereabouts of Mr. Rodzinski's splendid abilities. The second of the Symphony Club's all-Ohio series is to be presented by Eugene Goossens and the Cincinnati Symphony on Dec. 5. Mrs. Frederick Miller is president and Mrs. Helen Pugh Alcorn, executive secretary of this organization.

Fritz Kreisler drew a capacity audience to Memorial Hall on Nov. 19 for the Civic Concerts with a typical program in which Korngold's Suite from Much Ado About Nothing was a newer number. Rachmaninoff opened this series a month earlier. Managers Amend and Hast plan to branch out to smaller Ohio cities.

The Haydn String Quartet, a local organization, fourteen years old, brought to performance, on Nov. 8 in the Little Theatre of the Gallery of Fine Arts, some of the loveliest music of the season: Haydn's Op. 3, No. 5, The Brahms Clarinet Quintet, with Jerd Bayless, clarinet, and Schumann's Quartet in A. Freedom of expression combined with a sensitive tonal balance to make a splendid performance. Vera Watson Downing is founder and first violinist of this organization. Bruce Simonds was presented in recital by the Dominican Sisters of St. Marys of the Springs in a representative and well-received program on Nov. 22.

### Aida Given by Civic Group

Aida was staged in Memorial Hall as the season's first presentation of the Civic Opera Company. It was adequately sung by a cast of advanced pupils of Marta Wittkowska, who sang Amneris. The Radames of Blair Stewart was outstanding. Wilbur Crist conducted an orchestra of fifty with musical assurance. A Negro chorus and ballet were featured in the second and third acts.

Capital University's series began with Nino Martini, who sang with native vocal charm and appealing manner. He was followed by the Don Cossacks. Mees Hall's S. R. O. sign was out on both occasions. The Chapel Choir of this institution start on Dec. 6 upon their annual eastern tour. Ellis E. Snyder is conductor.

A Memorial service for Ella May Smith, the late president of the Women's Music Club, was held by members on Armistice Day in the Broad Street Methodist Church. June Elson Kunkle, soprano, sang Many a Beautiful Flower and Because I Love You, both by Mrs. Smith. Jessie Crane, or-

ganist; the Choral Society, Ellis Snyder, conductor; the String Choir, Mabel Hopkins, conductor, and two speakers, Fred Rector and William L. Graves, joined to do honor to one of the greatest musical leaders this city has known.

ROSWITHA CRANSTON SMITH

### Songs by Mortimer Browning Widely Used by Concert Artists

The songs of Mortimer Browning continue to be widely used by concert and opera singers. Mirage, The Night Is But a Mirror, O Let Me Dream, The Philanderer, Little Old Foolish Old Man and The Spite Fence have been sung recently by Lucrezia Bori, Lawrence Tibbett, Jeannette Vreeland, Gladys Swarthout, Dan Gridley, Robert Crawford, Barbara Maurel, and John Carroll. Exultation, a new song by Mr. Browning is dedicated to Nevada Van der Veer and will be sung by her this season.

A performance of his Fantasie Impromptu by Frederick Bristol, pianist, was given while the latter was on New England tour this summer. Marine Cavalier and Two Portraits are scheduled for performance this winter. With the opening of the Children's Theatre of Greenwich House, New York, Mr. Browning assumes his duties as musical director.

### Gena Branscombe Leads Mountain Lakes Christmas Concert

MOUNTAIN LAKES, N. J., Dec. 20.—The MacDowell Club gave its annual Christmas music festival at the Community Church House on Dec. 14, under the baton of Gena Branscombe.

A festive atmosphere was beautifully established with the singing of Welsh, English, Burgundian and Czech carols, and works of Bach, Palestrina, Praetorius, Saar, Dickinson and Franck, the last-named's 150th Psalm. Of great interest was Miss Branscombe's lovely new Mary at Bethlehem, so well received that it had to be repeated. Miss Branscombe led her singers with excellent results throughout. As soloist, Harold H. Lewis, pianist, won great favor for his playing of music by Brahms, Chopin, Leona, Debussy and Liszt. Eleanor Janssen accompanied the chorus.

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## WINNIPEG WELCOMES VARIED ACTIVITIES

### The Immortal Hour Given by Players Guild—Recitalists Are Active

WINNIPEG, Dec. 20.—The Immortal Hour by Rutland Boughton was produced by the Winnipeg Players Guild under the direction of Lady Tupper. Three performances were given in the Dominion Theatre with Bernard Naylor as musical director. The cast was as follows: Dalua, Will Rook; Spirit Voice, Gertrude Mollard; Etain, Ramona Sinclair; Eochaidh, Colin Ashdown; Manus, Richard D. Evans; Maive, Alice Rowan Gray; Midir, Victor Scott and The Old Bard, Richard D. Evans.

Nino Martini, tenor of the Metropolitan Opera, gave the fourth concert of the Celebrity Series on Dec. 8. The program included works by Donizetti, Scarlatti, Rachmaninoff, Bizet and others. Miguel Sandoval accompanied. Sigrid Onegin, contralto, appeared in recital on Dec. 3. The cordial audience applauded a program of works by Mozart, Beethoven, Schubert, Brahms and others. Herman Reutter was the pianist and Valborg Leland played the violin obligato to a Mozart aria. Sergei Rachmaninoff, pianist, was acclaimed in the third program of the Celebrity Series, his audience thoroughly appreciating his superb artistry in a taxing program. The three programs were under the local management of Fred M. Gee.

### American Music Featured

Twentieth Century American music was the feature of the Wednesday Morning Musicales on Nov. 28 when Daniel Gregory Mason's Quartet in G Minor on Negro themes and A. Walter Kramer's Interlude for a Drama were performed. Those taking part in the former were Valborg Leland, Lindsay Hovey, Maurice Kushner and Isaac Mammott. Ena Foley Scott, soprano; Eno Pompilio, oboe; Michael Batenchuk, viola; Mr. Mammott, cello and Roline McKidd, pianist, played the Kramer work with notable artistry.

Emanuel Feuermann, 'cellist, was the guest artist of the Women's Club on Dec. 3. The program included selections by Valentini, Strauss, Bach, Schubert and others. Fritz Kitzinger was at the piano.

Doris Williams Fox, soprano, appeared in recital on Nov. 26 in Knox Lecture Hall. Irene Diehl, violinist, and Frank Thorolfson, pianist, assisted. Anna Moncrieff Hovey accompanied.

### Winnipeg Choir Is Heard

The Winnipeg Male Choir, Bernard Naylor, conductor, gave a concert with John Goss, baritone, on Nov. 29. A large audience enjoyed the excellent interpretations of Mr. Goss and the Choir. Stanley Osborne and Chester Duncan accompanied the choir and Mr. Naylor accompanied Mr. Goss. The concert was under the management of the Men's Musical Club, Leonard Heaton, president.

Dr. Sydney H. Nicholson, organist, of Chislehurst, England, was guest speaker at a dinner given by the Canadian College of Organists, Winnipeg Centre. Kayla Mitzel, violinist, appeared in recital in the auditorium on Dec. 7 playing works by Lalo, Kreisler,

## Curtis Quartet Begins Active Season



The Curtis String Quartet, Jascha Brodsky, Benjamin Sharlip, Max Aranoff and Orlando Cole, Who Transferred Their Fall Engagements to January, Will Give Their New York Recital in the Town Hall on Feb. 10

THE Curtis String Quartet, Jascha Brodsky, Benjamin Sharlip, violins; Max Aranoff, viola, and Orlando Cole, cello, owing to the illness of Mr. Brodsky, were unable to play their fall engagements, all of which have been transferred to January. Their season began at Cooperstown, N. Y., on Dec. 14, followed by appearances at Hamilton College, Clinton, N. Y., and others. The month of January will be spent entirely in the south, the tour ending in Florida.

de Falla, Rimsky Korsakoff and others. Jaye Rubanoff was the accompanist.

The San Carlo Opera Company, Fortune Gallo, impresario, presented a week of opera in the Auditorium from Nov. 12 to 17. Nine operas were given.

MARY MONCRIEFF

### Francesca Iovine Heard in Montreal

MONTREAL, Dec. 20.—Francesca Iovine, young mezzo-soprano of New York, was presented in recital in the Mount Royal Hotel Ballroom on Dec. 4 by the Matinee Musical Club. Miss Iovine was well received in a program including Kernochan's The Love Song of Har Dyal, and When Stars Are in the Quiet Sky by Constantino Yon, her teacher; and she won high praise for her diction in works by Pergolesi, Schiassi, Schubert, Strauss, Fauré, Saint-Saëns, Delibes and others. Marie-Therese Paquin was the accompanist.

### Ray Lev Plays for American Matthay Association

Ray Lev, pianist, who won the American Matthay Association scholarship in 1930, gave a recital for the benefit of the scholarship fund under the auspices of the association, at the Hyde School on the evening of Dec. 7. Miss Lev began her program with the Busoni arrangement of the Bach Chaconne and also played the Schumann G Minor Sonata, a group by Brahms and one of pieces by Rachmaninoff, Granados and Lecuona.

### Boston Symphony in Toledo

TOLEDO, Dec. 20.—The Boston Symphony, Serge Koussevitzky, conducting, gave a free concert at the Art Museum

Returning north, they will open a series of six Beethoven recitals in Philadelphia which will be given at intervals until April. The quartet will be the guest artists at the biennial convention of the National Federation of Music Clubs in Philadelphia.

Their New York recital will be given in the Town Hall on Feb. 10. March will be spent in the Southwest playing in Texas, Kansas, New Mexico, Missouri and Louisiana.

on Dec. 12. Mozart's Eine Kleine Nachtmusik, Strauss's Also Sprach Zarathustra and Tchaikovsky's Fifth Symphony were played.

Other concerts of importance this month include: John Charles Thomas, baritone; J. Harold Harder, organist; Gerald McLaughlin, violinist, and Elmer Gertz, pianist; the Reed Ensemble and the Toledo Choral Society.

H. M. C.

### Large Audience Greeted Tibbett at Stamford, Conn.

STAMFORD, CONN., Dec. 20.—A huge audience greeted Lawrence Tibbett in his first appearance here under the auspices of the Schubert Club, which is sponsoring Community Concerts for the first time this season. The artist's singing of Schubert's Omnipotence, the Pagliacci Prologue and an excerpt from The Emperor Jones won prolonged ovations. Many encores were added. The admirable accompanist, Stewart Wille, was applauded for his sensitive interpretation of two Bach works.

R. L.

## FRANTZ HAILED IN RECITAL AT OMAHA

### Recreates Great Works — San Carlo Opera Heard in Six Productions

OMAHA, NEB., Dec. 20.—Daries Frantz gave a concert under the auspices of the Tuesday Musical Club at Joslyn Memorial Auditorium on Nov. 27 playing Bach's Fugue in D and Chorale in G Minor, two Brahms Intermezzi, Ritual Fire Dance by de Falla, Prokofiev's Suggestion Diabolique and others. Mr. Frantz recreated these works with exceptional artistry and was most heartily received.

During the same week the San Carlo Opera Company, Fortune Gallo, impresario, presented six operas, Aida, Cavalleria Rusticana, Pagliacci, Martha, Rigoletto and Carmen at City Auditorium. Outstanding principals were Charlotte Simons, Norma Richter, Lucille Meusel, Dreda Aves, Bianca Saroya, Stefan Kosakevich, Mostyn Thomas and others. The ballet and chorus performed excellently and a final performance of Aida climaxed the brilliant series. Carlo Peroni, conducted.

Miss Meusel, who is a green Bay member of the Club, was given a dinner by the local Altrusa Club, Gladys Shamp, president.

### Organist's Guild Presents Weaver

The Nebraska chapter of the American Guild of Organists presented Powell Weaver, organist, of Kansas City, in recital at First Presbyterian Church on Nov. 20. Martin Bush played the piano part of Mr. Weaver's composition, Exultation, for piano and organ.

The Friends of Music presented, at the residence of Mrs. Samuel Rees, Kathryn Dean, contralto and Emanuel Wishnow, violinist, with Bettie Zabriskie and Earnest Harrison, accompanists.

Louise Shadduck Zabriskie and Martin Bush, organists, have been heard recently at the Joslyn Memorial Auditorium in Sunday afternoon concerts. Fred G. Ellis, baritone; the Gregerson String Quartet, Emily Davis Way, Thelma Gasper, Peggy Kennedy and Lillian Anderson, with Evelyn Smith, pianist; the Fine Arts Orchestra of the Nebraska School of Music, Prof. Carl Frederick Steckelberg, conductor, with June Goethe, pianist, completed the series.

Der Freischütz was the recent offering of the Omaha Association for Opera in English, Thea Moeller, director, in the Knights of Columbus Auditorium. Ellonise Jetter, soprano; Betty Anderson, mezzo-soprano; Robert Herring, tenor and a small chorus including Olive Musil, Mignon Altman, Ann Omak, Louise Toifel and Gertrude and Margaret Johnson gave the work an excellent performance.

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## PHILADELPHIA HEARS NOTED RECITALISTS

Novelties by Svendsen, Durufle Add to Variety of Interesting Program

PHILADELPHIA, Dec. 20.—Yehudi Menuhin made his only Philadelphia appearance of the season on Dec. 13 at the Academy of Music in the third of the Star Series of Concerts under the management of Emma Feldman. In addition to nearly a full auditorium, there were 400 on the stage to hear a program that exhausted all the technical possibilities of the fiddle. The recently discovered Mozart Concerto in D Major, the Adelaide, (so called from its dedication to a French princess), composed at the age of ten by the marvelous Austrian boy, had no terrors for the marvelous American boy performing it, nor had the much sterner stuff of the Bach Chaconne which followed. Then came the complete Symphonie Espagnole of Lalo and a group representing Handel-Flesch, Sarasate and Novacek, and finally several encores.

Giovanni Martinelli was the artist presented by the Philadelphia Forum on Dec. 10 in the Academy of Music. The distinguished tenor was in fine voice and gave superb delineations of the operatic arias which formed a generous part of his program. Among them were O. Paridiso, E. Lucevan le Stelle, M'Appari, the Lament from Pagliacci and, of course, Celeste Aida. In addition the list contained several Italian songs, including the lovely Serenade of Toselli, as an encore, some French songs and a group in English, in which his diction was very clear. His able accompanist was Emilio Roxas, who contributed several solos, and whose Berceuse Amoreuse, was one of the soloist's most applauded offerings.

### Curtis Quartet Pleases

The Curtis Quartet inaugurated on Dec. 12 in the Ethical Society's auditorium, its series of three concerts exhibiting the major chamber music works of Beethoven. It was a distinguished program, played with superb craftsmanship and deep musical intelligence, although the arrangement was rather topheavy. True enough, the idea was to attain a climatic consummation, but the E Minor Quartet, second of the Razoumoffsky series, came at the end with the result that powers of musical assimilation had relaxed somewhat and the full values were not achieved, though there was no let-down in the merits of the performance. There would have been less stress and strain if the opening number had been placed last, though chronology would have been violated. A necessary rearrangement of the program brought the A Major Sonata, instead of the original work planned. It was played very efficiently by Orlando Cole, cellist of the group, and Boris Goldovsky, pianist. Others of the group are Jascha Brodsky and Benjamin Sharlip, violins, and Max Aronoff, viola.

The Philadelphia Music Teachers Association opened its season with a re-

cital of music for two pianos, played by the accomplished duo-pianists, Elizabeth Gest and Mary Miller Mount, on Dec. 11 in the Ethical Society's Auditorium. The program in general duplicated the distinguished list given at the joint recitalists' own concert earlier in the year, and again featured the unusual Gliere Oriental Suite. The soloist this time, was Arthur Seymour, baritone. Dr. Edward Ellsworth, Hipsher, assistant editor of The Etude, is again president of the music-pedagogical organization.

W. R. MURPHY

## Music In Rochester

(Continued from page 3)

some time. Mrs. MacKown's Theme and Variations were charming. The theme—presented to his wife by Mr. MacKown—has been expertly handled in a number of pleasing variations, and Mr. MacKown played the 'cello part in excellent fashion. Mrs. MacKown is a member of the Eastman School faculty.

The Spelman music is somewhat cerebral. Depicting an ancient rite of Greece, it seems altogether too severe in handling. The chorus sang well, as did the soloists. It left one with a feeling that the composer has ability but little inspiration. The audience applauded it warmly and gave Dr. Hanson an ovation after the playing of the Merry Mount Suite.

Fritz Kreisler played in the Eastman Theatre on Dec. 7 after an absence of two seasons. Carl Lamson was the impeccable accompanist, and the program ranged from Handel to Mr. Kreisler's arrangements of Dvorak and de Falla. He added almost endless encores to his program before the enthusiastic audience felt satisfied.

MARY ERTZ WILL

## Chicago Concerts

(Continued from page 4)

populated first rank of 'cellists. He is a player of infallible technique, glowing tone and fine sensibilities. The audience was properly appreciative and would not depart until Mr. Feuermann had played encores to the extent of two movements of a Bach suite.

The 'cellist again appeared as soloist at the Tuesday concert of Dec. 11. The program:

Water Music ..... Handel-Barry  
Escapes ..... Ibert  
Symphony No. 3, The Divine Poem, Op. 43 ..... Scriabin  
Concerto in B Minor, Op. 104 ..... Dvorak  
Mr. Feuermann

If any confirmation were needed of the original estimate of Mr. Feuermann's gifts it was provided by the difficult Dvorak concerto. The display passages were faultless, while the lyric moments were sung in a tone of fine quality, impeccably phrased and beautifully modulated. Again the soloist was tendered an ovation.

The only fault to be found with this program was its length—two and a half hours. But there were few tedious moments. Mr. Stock made of Scriabin's Divine Poem a full blooded musical drama and found for the slender but charming Ibert pieces just the right accent.

The library shelves were searched to make up the program of Dec. 13 and 14:

A Night on Bald Mountain ..... Mussorgsky  
Symphonic Fantasia, The Devil's Villanelle, Op. 9 ..... Loeffler  
Symphony No. 3 in C Minor, Op. 78 ..... Saint-Saens  
Tone Poem, Macbeth ..... Strauss  
Bacchanale and Finale from the Overture to Tannhäuser ..... Wagner

This list of "ancient" music was not without its properties of entertainment.

Charles Jaffe, Student Violinist, Gets Post in Philadelphia Orchestra



Charles Jaffe, Violinist, Recently Was Appointed to the Violin Section of the Philadelphia Orchestra

Charles Jaffe, pupil of Efrem Zimbalist at the Curtis Institute of Music, recently was chosen by Leopold Stokowski to fill a vacancy in the second violin section of the Philadelphia Orchestra. There have not been auditions for a position in this department for several seasons. Mr. Jaffe was chosen from among many applicants.

Though bitterly scorned by the high of brow, Saint-Saens's work is easy to listen to. Its ideas are forthright and many a present day composer could profit by the manner in which the composer wrung from them their utmost drop of potency.

Indulging a recent taste for parallels, Mr. Stock juxtaposed the Moussorgsky and Loeffler works, the latter not heard here for twenty-two years, and proved nothing more than that they are cut from the same piece of cloth. Strauss's Macbeth has rather more historical than musical interest yet its occasional revival is certainly merited, especially when the performance has the quality this one had.

ALBERT GOLDBERG

### Lea Luboshutz Postpones Concert

Due to an important event scheduled to be held for the benefit of unemployed musicians on the same evening as Mme. Lea Luboshutz's concert, she will postpone her violin recital at Carnegie Hall from Jan. 6 to Jan. 25.

ALBERT GOLDBERG

## Stokowski Conducts

(Continued from page 4)

and curious programmatic juxtapositions. He reverted to the standardized, pouring balm on the lacerated musical feelings of the extreme Right-wing music-lovers:

Symphony; From the New World... Dvorak  
Afternoon of a Faun... Debussy  
Tapiola... Sibelius  
Prelude and Love-Death from Tristan Wagner

The concert, familiar in all conscience, left an impression, so beautifully read was it and so finely performed by the orchestra, that will linger long with the hearers.

The Tapiola of Sibelius is a comparatively late work and is deeply inspired by the sombre and inscrutable forests of the Northland and their native deity, Tapio. This is all mature and wise and magnificent Sibelius. Its magic secrets were matched by the wizardry of the interpretation, climaxing in the mighty crescendo passage for violins surmounted by an overwhelming tutti burst of tone from the entire orchestra.

At this first public appearance since his spectacular "resignation"—really a refusal to sign a new contract—Mr. Stokowski was received with tumultuously enthusiastic applause, an Academy record of ten recalls being set at one of the concerts.

W. R. MURPHY

## Recitals in Chicago

(Continued from page 18)

Edward Collins, composer-pianist, and Kathryn Witwer, soprano, gave a joint recital under the auspices of Sigma Alpha Iota, in Kimball Hall on Dec. 2. Mr. Collins played a varied program in his customarily brilliant style, including a group of four of his own compositions. Miss Witwer has developed vocally since her debut with the Chicago Opera some years ago.

Helen Nelson, pianist, and Dorothy Lipson Schild, soprano, gave a recital in Kimball Hall on Dec. 4.

Saul Dorfman, young Chicago pianist, winner of a city-wide piano playing tournament for children and recently returned from several years of European study, gave a debut recital at the Studebaker Theatre on Dec. 16. He revealed himself as a serious student, painstaking in details, somewhat conventionally musical but with the technical equipment necessary to present a program listing Brahms's F Minor Sonata, Schumann's Fantasy Pieces, Beethoven's Lost Penny Rondo, and various works by Chopin, Liszt and the moderns.

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# The Manhattan Concert Fortnight

(Continued from page 25)

The sonority of tone and general ensemble excellence of the club was heard to best advantage in *Le sommeil de l'enfant Jésus*, Gevaert-Lefebvre, and the Shepherd's Story by Dickinson, incidental solo by Rose Dirmann, a work of ingratiating rhythms, soft cadences and joyous pronouncement.

Mr. McKnight, possessor of a light and lyrical voice, sang the tenor solo in *Harling's Persian Idyl*, *Before the Dawn*, Mr. Hunkins playing a sensitive 'cello obbligato. Miss Dirmann was applauded in a group of German songs by Liszt, Brahms and Strauss and more recent works, *Children of the Moon*, a whimsical bit by Warren; *Thee*, by Meta Schumann, and others.

Christmas flavor was not lacking and appropriate carols were sung, *Adeste Fideles*, joined in by the majority of the audience, as an encore.

## Edwine Behre Plays All-Beethoven Program

Edwine Behre gave an all-Beethoven piano recital in Steinway Hall on the evening of Dec. 14 playing the Thirty-two Variations in C Minor, the Sonata in C Major, Op. 2, No. 3; Sonata in F Minor, Op. 57 (*Appassionata*), and the Sonata in A Flat Major, Op. 110. A large and extremely interested audience applauded the mature artist with evident approbation.

## La Argentina Returns

La Argentina danced in the Town Hall on the afternoon of Dec. 15, after an absence of two years, and scored a series of ovations from a crowded house for her incomparable art.

From the delayed entrance of The Andalusian to the vivid excitement of La Corrida at the close of a program made too long by frequent piano solos, Argentina fascinated and enslaved her audience. Not only a dancer of the first order, she is so accomplished an actress that many glorious portraits came to life, in vitality and vividness.

So perfect was her second number, *Jota*, to de Falla's music, that she was forced to repeat it. Then came *La Carinosa* (a popular dance of the Philippine Islands), de Falla's *Fire Dance*, *Madrid 1800*, and *Madrid 1890*. The last, a new creation, became one of her best dances on first performance, for the little working girl's coquetry seems irresistible. It had to be repeated.

Albeniz's *Legende* was followed by another Andalusian dance (new) and the famous *Tango* which never fails to bring an encore. A new stamping *Zapateado* to Granados music and the same composer's *Dance No. 5* brought her to her *Impressions of the Bull-Fight*. There were many encores. Luis Galve's excellent accompaniments were distinguished for their fine rhythm and technical dexterity. His solos were chosen from works of Granados, Albeniz, Espla, Infante. The afternoon was thoroughly Spanish in color, movement, and effectiveness.

## Iturbi in First Recital of Season

José Iturbi, pianist. Carnegie Hall, Dec. 15, evening:

Sonata in A.....Mozart  
Etudes Symphoniques.....Schumann  
Intermezzo in C; Rhapsody in G Minor,  
Brahms  
Poissons d'Or; Feux d'Artifice.....Debussy  
Cordoba.....Albeniz  
Ritual Fire Dance.....de Falla

A very large audience was on hand to greet Mr. Iturbi at his first recital appearance this season and it was vouchsafed a superb exhibition of pianistic art in his playing of the *Etudes Symphoniques*, in which he placed the resources of his comprehensive virtuosity at the service of an imposingly planned and romantic interpretation of Schumann's noble music. The individual character of each variation was sharply defined and the inherent difficulties were brushed aside with the confidence born of exceptional technical mastery. As on previous occasions, Mr. Iturbi inserted one of the additional variations not usually included. The variations of the first move-



José Iturbi Was Heard in a Benefit Program in Carnegie Hall



Angna Enters, Who Appeared in Two Programs of Dance Episodes

ment of the familiar Mozart sonata were not limited with the same differentiation as were those of the Schumann, but the audience was evidently pleased.

The high light of the second part of the program was undoubtedly the exciting performance of Debussy's *Feux d'Artifice*, a sensational treatment of a piece that must depend largely upon that kind of approach for its characteristic effect. In the Brahms Rhapsody, however, Mr. Iturbi did not seem to be in his element. He took it at an unprecedentedly fast tempo and evidently conceived it as a highly exhilarating experience, the underlying ominousness of the piece and its almost majestic fatefulness of utterance seeming quite to elude him. The Albeniz *Cordoba*, on the other hand, was invested with all the poetic fancy that this artist knows how to bring to the music of his native land, and the de Falla work did not fail to make an effective end piece even though taken at a more deliberate tempo than usual. The audience demanded and received many extra numbers, these including Chopin's *Fantasia Impromptu* and Scherzo in B Flat Minor, Debussy's *Gardens in the Rain* exquisitely played and two more Spanish dances, by Navarro and Albeniz.

## New York University Glee Club in Annual Concert

To the applause of a large, responsive audience, the Glee Club of the New York University, Alfred M. Greenfield, conductor, gave its annual concert on the evening of Dec. 16 in the Town Hall.

Prominent on the program were first performances of *Watchful Shepherds* and In-

ner Light by the conductor; Charles Haubiel's *Yeoman's Song*; Ruggero Vené's *Bacchanalian Song* and *Flowering Orchards*, by Pillois-Davison. Especially enjoyable were Cyr de Brant's new arrangement of *All Through the Night*; Holst's *Christmas Song*; Bach's cantata, *Ah! How Weary*; the university song, *The Palisades*; and excerpts from Wagner's *Parsifal* and *Götterdämmerung* which prompted many encores.

The assisting artists were Theodore M. Everett, Willard van Woert, Frederick



Bruce Simonds, Heard in an Annual New York Piano Recital

Wilkins, Richard T. Gore and Sterling Hunkins in addition to the faculty glee club and the alumni glee club. Philip Bauer and Mr. Gore were accompanists.

## English Singers in Second Concert

Another large audience heard the New English Singers at the second of three Christmas concerts in the Town Hall on the afternoon of Dec. 16, and registered its joy over the unique esthetic experience that this group stimulates, by demanding many additions to the printed program. As at the first concert, Peter Warlock's poignantly beautiful *Corpus Christi* was the outstanding feature of the program, while Holst's *Midwinter* and Boughton's arrangement of *The Holly and the Ivy* were among the other numbers that gave special pleasure. The irresistible *Patapan* was one of the added numbers in response to many requests received.

## Angna Enters Reappears

Angna Enters gave her second program of Episodes in the Booth Theatre on the evening of Dec. 16. The list was entirely of repetitions, many of them familiar from other seasons and one from the recital of the previous week. Once more, Miss Enters carried her audience from humor to the macabre, through at least one episode of naughty intent and several that evoked admiration for their sheer beauty. The *Boy Cardinal* had to be repeated and the audience would have gladly seen several of the others over again. Madeleine Marshall once more added much by her sympathetic background at the piano.

## Heifetz in String Quartet for Beethoven Association

For its second concert this season the Beethoven Association presented a rare treat in offering Jascha Heifetz in his first



Pinchot

Genevieve Rowe, Soprano, Who Made an Auspicious New York Debut

appearance here as first violin of a string quartet, in which he was assisted by Edwin Bachmann, second violin, Nicolas Moldavan, viola and Josef Schuster, 'cello, at the Town Hall on the evening of Dec. 17.

It was a gala evening, in which the great artist demonstrated that he is one of the few outstanding violinists who can preside over a string quartet as well as play solo music. In Beethoven's *Quartet*, Op. 127 and the Debussy Quartet we listened to performances of remarkable beauty, conceived with great continence, with due regard for their structural side and executed with superb finish. Rarely have these works been played better, even by our long established quartets, who have played them oftener. Apparently Mr. Heifetz and his admirable associates had given the music most painstaking preparation. What they accomplished on this occasion will be long remembered.

Another feature of the evening was a performance of the Bach *Chaconne*, of which Mr. Heifetz is a famous exponent. But this time he chose to play it for us on the viola instead of on the violin. It was Lionel Tertis, the noted British violist, who first essayed this some years ago. Mr. Heifetz's performance was as noteworthy in every detail as his violin presentation of this classic. He made the work as fluent in G Minor as it is in D Minor in its original form, carrying through its taxing technics with the same bewildering certainty. The sonorities were thrilling, the long arpeggiated passages glowed like richly woven tapestry. Here was a transcription that matched the original! Showers of applause greeted the player at the end.

When the program was over, Georges Barrère, vice-president of the Beethoven Association, appeared on the stage and in a witty speech asked the audience to contribute to the Musicians Emergency Aid drive, which was closing that day.

(Continued on page 33)

## LEONORA CORTEZ

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## Orchestral Concerts

(Continued from page 10)

Osanna. And why was a reed organ used for the accompaniment of the arias? Carnegie Hall has an excellent organ, as the former organist of St. Bartholomew's must know.

There was much praiseworthy in the singing of the chorus, though the tenors left a great deal to be desired in their upper tones, as did the sopranos occasionally. The quick tempi made their task a very difficult one. In the superb *Crucifixus* they achieved a wondrously beautiful quality of tone.

Miss Bampton did the finest singing of the soloists, all her airs showing her to advantage. Her sincere and natural delivery of this music, which she knows so completely, is well nigh a model. Mr. Gribley's interpretation of the *Benedictus* is an appealing one, indeed. Miss Hodapp and Mr. Hoffman were unfortunately less satisfactory, the latter finding himself more than a little troubled in the *Et in Spiritum Sanctum*.

At the close the audience gave Mr. Stokowski a very warm demonstration of its admiration of him by hearty applause and repeated recalls to the stage. It showed its unfamiliarity with Bach's B Minor Mass by including it in its praise of him. Perhaps, though, it didn't, and was but expressing itself in the manner of a farewell? Audience and conductor almost said good-



Bronislaw Huberman Was Heard in the Beethoven Concerto with the Philharmonic Symphony

bye, the audience by its applause (forgetting that a few years ago Mr. Stokowski said that he disliked applause!), Mr. Stokowski by very dramatic gestures with his hands, and heavenward glances.

A. W. K.

## Passed Away

Christian Kriens

HARTFORD, CONN., Dec. 20.—Christian Pieter Willem Kriens, violinist, composer and conductor, committed suicide here by shooting himself at his home on the evening of Dec. 17. Notes left by Mr. Kriens indicated that his act was the result of despondency over the failure to secure the renewal of his contract as musical director of Radio Station WTIC of the Travelers Insurance Company, which he had held since 1929.

Mr. Kriens was born in Dresden, April 29, 1881. His father, a conductor, had been court musician to the King of Saxony. He studied violin, piano and theory at the Royal Conservatory in The Hague and graduated with a gold medal in 1905. The same year he made his debut in Amsterdam with an orchestra conducted by his father, playing the Beethoven Violin Concerto, the same composer's Emperor Piano Concerto and conducting his own Second Symphony. He toured various European countries as a violinist and taught for some years at The Hague Conservatory.

In 1906, he came to the United States as conductor with the New Orleans opera and the following year was one of the first violins in the Philadelphia Orchestra. He later played in the New York Symphony and the Metropolitan Opera House orchestras.

Mr. Kriens founded the Kriens String Quartet in 1911 and in 1912, the Kriens Symphony Club, the latter a training orchestra which had a membership of 125. He had also been conductor of the Elizabeth (N. J.) Symphony and the Orchestral Societies of Morristown and Plainfield, N. J. He had been musical director of Park Avenue Methodist Episcopal Church and Grace Methodist Episcopal Church, both in New York. He was a member of the American Society of Composers, Authors and Publishers.

His best known composition was the orchestral suite, *In Holland*. He also composed two symphonies, two violin concertos, a symphonic poem on Daudet's story, *Kings in Exile*, a string quartet, and numerous pieces in smaller forms for violin, as well as songs, and piano works.

He is survived by his wife and daughter by his first marriage.

Gaetano Cesari

MILAN, Dec. 15.—Gaetano Cesari, one of Italy's most eminent music critics and musicologists died at Sale Marasino on Oct. 21. Critic successively on *Il Secolo* and *Il Corriere della Sera*, he occupied a position in the Italian literary field of music that was equalled by few.

Born in Cremona on June 24, 1870, Mr. Cesari studied music at the Milan Conservatory and played double-bass in various Italian opera houses. In 1895, he went to Hamburg to study with Arnold Krug and later to Munich where he became a pupil of Mottl at the Akademie der Tonkunst. After graduating with a master's degree he attended the University of Munich where his teachers were Sandberger and Kroyer, and where he took his doctor's degree in musicology and philosophy.

Returning to Milan, Mr. Cesari studied musical history at the Alessandro Manzoni Institute and became librarian at the Liceo Giuseppe Verdi. He was critic on *Il Secolo* from 1912 to 1920, and on *Il Corriere della Sera* from 1920 until his death. He also received a doctor's degree from the Faculty of Letters of the University of Milan. Rearranging the music library of the Milan Cathedral was among other duties. He was a member of the governmental Commission for Musical Arts from 1918 to 1923, Royal Commissioner of the Museum of La Scala and Governmental Commissioner at the International Music Exhibition at Frankfurt in 1927.

In addition to criticism, Mr. Cesari published numerous unique works. For a number of years he had been one of the editors of the *Institutions and Monuments of Italian Musical Art*, now being published by G. Ricordi & Co. He also wrote *The Origins of Fifteenth Century Madrigals* and the series, *Lessons in Musical History*, the first volume of which has been brought out by Ricordi. A work in German was *The Last Fifty Years of Italian Music*, and with A. Luzio, he edited the correspondence of Verdi. He was also engaged in editing the complete works of Monteverdi.

François Planté

MONT-DE-MARSAN, FRANCE, Dec. 20.—François Planté, noted pianist of the middle years of the last century, died here yesterday in his ninety-sixth year. He retired from the concert platform in 1895, but was heard occasionally thereafter for philanthropic benefits.

Planté was born in Orthez in the département of Basses Pyrénées on March 2, 1839. He appeared in public at a very early age and when only ten entered the

First Matinee Musicale Concert

As the first event of its eleventh season, the New York Matinee Musicale presented Merry Harn, soprano, in a costume recital assisted by Constance Eisenberg, pianist, and the Musart String Quartet composed of Dorothy Kesner and Helen Bacchus, violins; Bessie Simon, viola, and Virginia Peterson, 'cello, at the Hotel Astor on the afternoon of Dec. 9. Miss Harn's portion of the program included Arias from Cavalli's *Giasone* and Handel's *Agrippina*, arranged by Frank Bibb; Rameau's *Minuet Chante*; two French-Canadian songs arranged by Emile Vuillermoz, and two old English airs, arranged by H. Lane Wilson, and Alfred Moffat, respectively. Miss Eisenberg played works by Scarlatti, Daquin, and Bach-MacDowell and Bach-Tausig. Two movements of a Haydn quartet and a group of shorter numbers by Couperin, Bach and Raff-Pochon was given by the quartet. Minabel Hunt was the accompanist.

R.

Breton and Pattison in Chamber Music Concert

Ruth Breton, violinist, and Lee Pattison, pianist, appeared in the second of a series of six chamber music concerts given at the Neighborhood Playhouse under the auspices of the Music School of the Henry Street Settlement on the evening of Dec. 16. The two artists co-operated to good effect in the Franck Sonata, the Sonatine of the Australian-English composer, Arthur Benjamin, and Beethoven's Sonata in

G, Op. 30 No. 3. All three were given notably sound performances and were well received by the audience. Henry Cowell made comments on the works.

R.

Movement of New Symphony by Dunn Given First Hearing

The first movement of James P. Dunn's new Symphony in C was given its first performance by the New York Civic Orchestra under Eugene Plotnikoff at the American Museum of Natural History, New York, on Dec. 5. The work was very well received and the composer was called to the platform to share in the enthusiastic applause. In addition, Theremin solos were played by Lucie Bigelow Rosen and Alice de Covée was piano soloist in Gershwin's *Rhapsody in Blue*.

Columbia University Chorus Heard at Riverside Church

The Columbia University Chorus, Professor Walter Henry Hall, conductor, with Ruth Shaffner, soprano; Millicent Russell, contralto; Franz Trefzger, tenor, and Norman Jolliffe, bass, as soloists, sang excerpts from Elgar's *King Olaf* and Christmas selections from Handel's *Messiah* at the Riverside Church on the evening of Dec. 17. A symphony orchestra and Charles H. Doersam at the organ, assisted.

The singing of the chorus was conspicuously notable in the Hallelujah Chorus for faithful execution of detail and finely shaded dynamics.

P.

Conservatoire as a pupil of Marmontel, graduating the following year with the first prize. For several years he played in public but returned to the Conservatoire in 1853 to study theory with Bazin and graduated with a second prize.

Shortly after this, while playing in public he was disturbed by continued talking among the audience. He was so incensed that he retired in anger from public life for ten years. During these years, however, he practised consistently correcting faults in his technique. After his reappearance he continued to play until his real retirement and was considered one of the important pianists of his age. His greatest period of success was under the Second Empire when Mathilde Bonaparte, cousin of Napoleon III, and daughter of the "American" Bonaparte, Jerome, King of Westphalia, was his patron, as was Mme. Erard, widow of the famous piano manufacturer.

One of Planté's intimate friends was Saint-Saëns, who was only four years his senior.

Hugo Rüdel

BERLIN, Dec. 15.—Hugo Rüdel, chorus master at Bayreuth, died at his home here on Nov. 27, at the age of sixty-six. Mr. Rüdel was born in Havelberg, Feb. 7, 1868. He first studied the French horn and in 1894 became a member of the Gueznich Orchestra in Cologne. Later on he moved to Berlin, playing the horn in the orchestra of the Kroll Opera and the Royal Opera. At this time he was a member of the famous quintet of the Royal Opera.

In 1896, Mr. Rüdel was appointed instructor of the French horn at the Berlin Academy of Music and almost simultaneously was put in charge of the chorus of the opera. He had such success in this capacity that a few years later he was appointed director of the chorus in Bayreuth. The extraordinary performances of this chorus in *Parsifal* and *Lohengrin* in 1908 and 1909 led to his appointment as director of the boy choir at the Berlin Cathedral. His great success with this choir in Russia in the spring of 1914 resulted in an invitation to conduct the great Russian choruses in Moscow and St. Petersburg, where he gave six performances of the Bach B Minor Mass. Since 1917 he had been director of the Berlin *Lehrergesangverein*, succeeding Felix Schmidt. He retired in 1933.

G. DE C.

William C. Bull

William C. Bull, architect and engineer, father of Vera Bull Hull, concert manager, died suddenly in Fredericksburg, Va., on

Dec. 7 while on a business trip in the South.

Mr. Bull was born in Danby, Vt., in 1860, and lived for many years in Bennington before moving to Brooklyn, N. Y. A number of industrial plants and monumental buildings in New England were designed by him as well as one of the most important residences at Newport. During the world war he was Chief of Transportation Service, Ordnance Department at New York. He was honored by King Albert with the Order of Leopold II, the decoration being bestowed at the Belgian Embassy in Washington. Since the war, Mr. Bull's inventions contributed to the development of bullet-proof and non-shatterable glass in this country. He is survived by his daughter, his wife having died last August.

Mme. Leo Fall

VIENNA, Dec. 15.—Mme. Berta Fall, widow of Leo Fall, light opera composer, whose *The Dollar Princess* was a worldwide success in 1907, committed suicide by taking veronal in the empty drawing-room hall of her former villa here on Dec. 12. Her body was found kneeling before a picture of her husband, who died in 1925. She was fifty-four years old.

Mme. Fall, who with her husband had been very wealthy, had, since her husband's death been in straightened circumstances. She had sold the villa at auction a short time ago, but it was learned after her death that there was a chance of her regaining financial independence as an American motion picture organization is said to have made a substantial offer for screen rights of *The Dollar Princess*.

George Russell Strauss

PHILADELPHIA, Dec. 20.—George Russell Strauss, baritone, died on Dec. 2, following an automobile accident. Mr. Strauss had sung in both grand and light opera, and had made frequent appearances upon the concert platform. He was for many years soloist at St. James Episcopal Church, and the Keneseth Israel Synagogue. Mr. Strauss maintained studios in Philadelphia and Reading, Pa.

Calvin Coxe

Calvin S. Coxe, tenor, died at his New York home on Dec. 18. Mr. Coxe, who was a native of Yankton, S. Dak., was soloist at the Middle Collegiate Church. He had studied in Chicago and in Europe and had appeared in this country and Canada in recital. His wife, Amy Ellerman, contralto, has been soloist at the First Presbyterian Church for a number of years.

## Schools & Studios

### Liebling Artist-Pupil Scores in Opera in Home Town

Rosemarie Brancato, soprano, artist-pupil of Estelle Liebling, made her first operatic appearance in Kansas City, her home town, in the role of Gilda in Rigoletto as guest-artist with the San Carlo Opera Company on Dec. 9. Miss Brancato's audience was a capacity one and a large number were turned away. Her singing throughout the opera was received with prolonged applause.

### New York College of Music Announces Gabrilowitsch Award Winner

The New York College of Music, Carl Hein, director, and Grace Spofford, assistant director, have announced that the Ossip Gabrilowitsch Scholarship in composition has been won by Beatrice Rodick of Brooklyn. The scholarship consists of a year of study with Dr. Jacob Weinberg.

Pupils appearing in recent student recitals include Ruth Lewis, Enzo Commando, Charles Politis, Lillian Lee Roy, Emma Stoppello, William Nowinski, Rachel Brecher, Raymond Greenfield, Katherine Johnson, Marie Morand, Cecily Lambert, Sidney Greenstein, Josephine Neigel and Lawrence Fagan. Hanna Lefkowitz, pianist, pupil of Nadia Reisenberg, gave a recital in Roerich Hall on the evening of Dec. 4. Franklin Dunham, educational director of the National Broadcasting Company, gave a lecture at the school on Dec. 14.

### Gertrude Walsh Gives Studio Tea

Gertrude Walsh, teacher of diction and dramatic expression was hostess at a tea in her Steinway Hall studio on the afternoon of Dec. 9. She was assisted by her pupils, Christine Howe, Margaret Macnamara and Fanny McCormack, all of whom were heard in dramatic interpretations. A musical program was given by Kurt Portney, Rella Winn, William Aubine and Sally Fisk.

### National School for Musical Culture Presents Pupils in Recital

Twenty-six piano students of the National School for Musical Culture appeared in recital in the Barbizon-Plaza on the afternoon of Dec. 16. Those taking part were pupils of Hans Barth, director of the school, and Louise Honsinger, Alma Polhemus, Ernestine Schilt, Margery Todd and Jesse Berman. They included Stuart and Arthur Elkind, Betty Rosenthal, Sylvia Scheuer, Betty Alden, Evangeline Crombie, Joyce Nubel, Vera Leggiadro, Audrey Kanter, Doris Linder, Leah Begun, Alice Stavsky, Sylvia Malin, Otto Alden, Jr., Arthur Winograd, Jack Lynn, Olga Nangeroni, Robert Waller, Henriette Bassi, Blanche Mannhart, Edna Rossum, Mildred Curtis, Miss Schilt, Miss Polhemus, Bithia and Jesse Berman and Miss Honsinger.

### Chicago Conservatory Notes

CHICAGO, Dec. 20.—Vocal pupils of Charles Rousseau were heard in recital on Dec. 2. Pupils of Adele Mandelson, teacher of dramatic art, gave a recital on Dec. 9. Those taking part were Lorraine Berk, Sarah Grossinger, Ethel Kirsch, Shirley Lasden, Marjorie Mendelson, Ellen Houlihan and Rosebelle Shallman. Mme. Elizabeth Moritz, pianist, and Alexander Corado, baritone, presented their artist-pupils in recital on Dec. 14. Taking part were Elizabeth Van Pelt, Evelyn Williams and Donald Stroup, pianists, John Fix, baritone, and Bernard Van Heite, tenor.

The Sibelius Club, conducted by Edwin Karhu, was heard over the NBC network on Dec. 6. Guest conductors of the Conservatory Orchestra, Richard Czerwony, conductor, during the past month, were Fritz Renk and Guy Hartle. Eleanor Sundmark, pianist, pupil of Harry T. Carlson, gave a recital at the Austin Swedish Baptist Church on Dec. 8.

Elizabeth Van Pelt, pianist, gave a recital for the Austin Women's Club on Dec. 11.

## LA FORGE GROUP HEARD

### Artist-Pupils Presented in Operatic Programs on Enjoyment of Music Series

Frank La Forge presented a group of his artist-pupils in an operatic concert at the Brooklyn Academy of Music on Dec. 17 in the Enjoyment of Music series given by Olin Downes. Emma Otero coloratura soprano and an ensemble of thirty-six voices sang Care Compagne from La Sonambula with notable artistry. The duet from La Favorita was sung by Elisabeth Andres, contralto, and Harrington Van Hoesen, baritone, with excellent phrasing and diction.

Mabel Miller Downs, Santo DiPrimio and Mr. Van Hoesen sang an excerpt from Faust. Clemence Gifford and the ensemble sang the Habanera from Carmen. One of the finest performances of the program was the singing of the Quintet from Meistersinger by Misses Downs and Andres; Messrs. Robert Simmons, Ellsworth Bell and Mr. Van Hoesen. Mr. La Forge, Virginia Duffey, Beryl Blanch and Cornelius Van Rees played the accompaniments. The program was received with evident enjoyment and applause by a large audience.

### Neighborhood Playhouse Revue Concludes Children's Entertainment Series

The tenth and final item on the Children's Entertainment Series was given by the Junior Players of the Neighborhood Playhouse in Carnegie Hall the morning of Dec. 8. The program included song, dance and pantomime to music by Rossini, Respighi and Schindler. William A. Williams, tenor, formerly of the Winthrop Ames Gilbert & Sullivan Company, took part in several of the works. The second half of the program was a Dickens Recital by Frank Speaight. An ensemble of five pieces under the baton of Louis Horst provided the accompaniments.

### Greenwich String Orchestra Gives All-Bach Program

The Greenwich String Orchestra, Enrique Caroselli, conductor, gave an all-Bach program in the Greenwich House auditorium on the afternoon of Dec. 9, with Blanche Winogren, pianist, as soloist.

Beginning with the Organ Fantasia in G, transcribed by George William Volkel, Mr. Caroselli gave a clear and well rounded performance with his young players. Miss Winogren played effectively the first movement of the D Minor Concerto, winning high approval. Other works were the C Minor Pastorale and the G Major Organ Fugue both in transcriptions by Mr. Volkel. In these the orchestra again exhibited a fine tone and excellent ensemble.

### Milban Trio Gives Recital at MacDowell Club

The Milban Trio, Frederick Buldrini, violin; Mildred Saunders, cello, and Milton Kaye, piano; gave a recital at the MacDowell Club on the evening of Dec. 17, playing trios by Beethoven, Brahms and Tchaikovsky.

These talented young artists achieve excellent effects in ensemble playing. The Beethoven Op. 1 was given a particularly sympathetic reading. A large audience gave rapt attention to the thoughtful exposition of rewarding music.

### New York University Chorus Sings Carols

The New York University Chorus of 275 voices, Hollis Dann, conductor, gave its annual concert of Christmas carols in the auditorium of the Educational Building on the afternoon of Dec. 21. Frank Luker is the chorus accompanist.

JANET BUSH-HECHT, contralto. Mrs. Walter S. Young, accompanist. Barbizon, Dec. 18, evening. Aria from Gluck's Alceste, lieder by Schubert, Wolff, Strauss and Brahms, French and English groups.

## New York Concerts

(Continued from page 31)

### Program of Saminsky Works Given Under Direction of Composer

A concert of the sacerdotal compositions and arrangements of Lazare Saminsky, fragrant with the incense of ancient religious rites fired anew, was given under the direction of the composer at the French Institute on the evening of Dec. 17.

The program opened with adaptations of the Palestrinian harvest song, The Lord Will Restore Galilee, and the South Russian song, In Vain I Scale Zion's Lofty Heights, sung by the Emanu-El Choir under the baton of Mr. Saminsky with Sara Bennes, soprano, and Mildred Kreuder, contralto, as soloists. A group from the cycle, Songs of My Youth, was given by Emily Roosevelt, soprano, and Edna Sheppard, pianist. Chassidic melodies, including A Table Song; Hamavdil, a Dance-song, and the Song of King Solomon were played by Felix Salmund, cellist, and Mildred Dilling, harpist. Moses Rudinov, baritone, and Miss Sheppard followed with an excerpt from the cantata-pantomime, The Daughter of Jephta.

Three piano pieces, Vision; Etude, and Grass, the latter after Carl Sandburg's poem, were played by Nadia Reisenberg. The psalms, By the Rivers of Babylon, and The Lord Reigneth, again brought the choir to the stage, Mr. Saminsky conducting, assisted by Helen von Doemming and Eleanor Gale, sopranos, and Joseph Posner and David Hely, baritones. The program concluded with a cantata after Moussorgsky entitled King Saul in which the choir was assisted by Inga Hill, contralto, and Joseph Yasser, pianist. A large and distinguished audience was in attendance. Hamavdil, the piano pieces and The Lord Reigneth were first performances.

### Ionian Quartet Gives A Cappella Program

The Ionian Quartet, a male organization consisting of Harold Dearborn, first tenor; Albert Barber, second tenor; Paul Oncley, baritone, and Hildreth Martin, bass, gave a concert of unusual interest in the Town Hall on the evening of Dec. 18.

The program was divided into two major parts. The first was of Fourteenth Century ecclesiastical music, English madrigals and works by modern European romanticists; the second of Christmas carols from Europe and the United States, with a final group of songs from the British Isles.

Only the highest praise can be given the work of the organization. Seated at table music racks, they created an intimate atmosphere. The tonal balance was extremely good and the shading always consistent and well considered. Particularly rewarding was the old music both sacred and secular, a double canon, Lo Country Sports by Weelkes being especially good. Kramer's Before the Paling of the Stars, especially arranged for the quartet, was well sung, and Jesus Ahatonhia, said to be the first carol ever sung on Manhattan Island, arranged by Pietro Yon was received with marked approval. The audience was a large one and numerous encores were demanded.

### Downtown Glee Club Sings Songs of Yuletide under Lefebvre

The Down Town Glee Club, comprising 200 male choristers, sang a program of Christmas music under the direction of Channing Lefebvre in Carnegie Hall on the evening of Dec. 19. Valuable assistance was given by the choir boys of the Cathedral of St. John the Divine, who produced a most effective contrast to the big chorus, visually as well as musically. Some of the best work of the evening was done in Mr. Lefebvre's Battle Chant of the Janissaries, but the capacity audience also found much to acclaim in the opening group of old carols, Gaul's March of the Wise Men, Bartholomew's telling arrangements of three Negro spirituals, Grieg's Land-Sighting, and the closing group of

carols sung by club and choir boys together.

John Pettersson, tenor, was well received in a solo group including Bemberg's Hindoo Chant, Salut Demeure from Faust, and a ballad by Michael Head. Incidental solos in two of the ensemble numbers were sung by Thomas De C. Ruth, Walter Schiller and George Milne. George Mead was accompanist and assistant conductor.

### People's Chorus Heard at Waldorf-Astoria

The People's Chorus of New York, L. Camilieri, conductor, gave their seventh annual Christmas Song Festival in the Grand Ballroom of the Waldorf-Astoria on the evening of Dec. 19. Mrs. John Henry Hammond was the guest of honor and gave readings of Christmas poems by Joyce Kilmer, Frances Chesterton, Frederick Eliot and others.

The large chorus, for the most part composed of women, with a small nucleus of men's voices, sang a Christmas Oratorio by Bach, The Guardian Angel (for women's voices) by Franck, The Heavens Are Telling from Haydn's Creation and Gounod's Celestial Chorus with telling power and sonority of tone.

Yuletide Hymns of ancient lineage, from the Old Dutch melody Thanksgiving Song arranged by Kremser, Jesus Dulcis Memoria of Vittoria, Palestrina's O Bone Jesu, to a Carol of the Russian Children arranged by H. B. Gaul, imparted a distinctly old world holiday aura to the program.

The audience joined the chorus in a singing of carols perennially favored and loved, at the close of the concert.

### Branscombe Choral in Program of Christmas Music

The Branscombe Choral, a choir of women's voices conducted by Gena Branscombe, gave a program of Christmas music under the auspices of the National Arts Club on the evening of Dec. 19, in the club rooms. The group, attired in cardinal red caps and gowns, was accorded a hearty greeting by the capacity audience, both for its fine appearance and for the quality of its vocalism.

The concert began with the traditional carol, Deck the Halls, and proceeded through an appropriate list including several folk melodies, Miss Branscombe's Mary at Bethlehem and Hail Ye Tyme of Holidayers, Gaul's Carol of the Russian Children, Kramer's Before the Paling of the Stars, and other works by Palestrina, Bach, Brahms, Bemberg, Daniels and Woodman. Various members of the chorus were heard in solo passages, and Berthe Van den Berg was the capable accompanist.

SAMUEL FERMON, violinist. John Ahlstrand, accompanist. Roerich Hall, Dec. 5, evening. Sonatas by Vivaldi-Respighi and Franck, Lalo's Symphonie Espagnole and works by Korngold and Bloch.

ETHLYN SALTER, contralto. Edwin MacArthur, accompanist. Barbizon. Dec. 9, afternoon. Aria from Gluck's Alceste and other classical works, songs by Debussy, a Schumann-Brahms group and one of more recent songs in English.

HOWARD KASSCHAU, pianist. Barbizon. Dec. 11, evening. Franck's Prelude, Choral and Fugue, works by Mendelssohn, Beethoven, Schumann, Ravel, Debussy and others.

RUTH McCANN, pianist. BERTHE HERBERT, mezzo-soprano. William Holdridge, Roerich Hall, Dec. 11, evening. Piano works by Vivaldi-Bach-Stradal, and modern composers. Folk songs in costume and other vocal works. Comments on the program by Sidney Sukoienig.

BARBARA CHALMERS, soprano. Ruth Prynne, accompanist. Barbizon, Dec. 16, afternoon. Lieder by Jensen, Strauss and Brahms, and Christmas songs, one by Miss Chalmers. Final group in English.

ESARDY TRIO, HARRY NEIDELL, violin; VLADIMIR DUBINSKY, cello; MICHEL FISHERMAN, piano. Roerich Hall, Dec. 18, evening. Trios by Haydn, Cassado and Saint-Saens. Comments on program by Sidney Sukoienig.

## NATIVE BALLET IN HARTFORD PREMIERE

American Group Directed by Balanchine Gives Three Indigenous Works

HARTFORD, Dec. 20.—Four ballets, all new to this country, and three of them having their first performance anywhere, made up the repertoire of the year-old American Ballet in its initial bow on Dec. 6, 7 and 8 in Avery Memorial Hall. Hartford has followed with close interest the progress of the company sponsored in New York by Edward M. M. Warburg and others. Arrangements for the Hartford world premiere were perfected by A. Everett Austin, Jr., director of Avery Memorial.

George Balanchine, choreographer, and his manager, Vladimir Dimitriev, have assembled a group of twenty girls and eight men. Mr. Balanchine's class in the Imperial Ballet school in St. Petersburg was the last to be entered before the revolution. He created nine ballets for Diaghileff between 1927 and 1929, and since the dissolution of that company has been identified with various European projects, including a company of his own in London and Paris in 1933.

Mozartiana, first produced in Paris in 1933, with music from an obvious source, costumes by Christian Berard, and choreography by Balanchine, seemed less fitting as a vehicle for the young American group than the three new ballets. Of these, most American in conception and dashing in execution



Kay Swift, Who Composed the Music for Alma Mater, Collegiate Ballet Satirizing Phases of American University Life

was Alma Mater, the libretto by Mr. Warburg, music by Kay Swift, scenery and costumes by John Held, Jr., with satirical college scenes laid just outside a portal of the Yale Bowl. Transcendence, a surrealist ballet using music of Liszt arranged by George Antheil, with decor and costumes by Franklin Watkins, struck the high moment of the opening performance, with its mingling of ghostly and actual. At the final performance, Serenade, arranged from music by Tchaikovsky, with scenery and costumes by William R. Okie, Jr., was given in place of Mozartiana.

JOHN F. KYES

the first time during the week and had occasion to admire the talent of its conductor, John Julius Baird. The choir of a hundred voices was organized in September. The program included Bach Chorales and a Christmas cantata. Soloists of the evening were Sara Logan, contralto; Hilda MacMillan, soprano; Robert Topping, tenor, and Percy Dorrington, bass. Walter Fawcett was the organist. The choir is decidedly the best addition to music activities since the re-founding of the orchestra.

J. FRED LISSFELT

### Swarthout and Chapman Appear in Criterion Morning Musicales

The second of this season's Criterion Morning Musicales, Mrs. Leonard H. Hill, president, was given in the Hotel Plaza on Dec. 7 by Gladys Swarthout, mezzo-soprano of the Metropolitan Opera, and Frank Chapman, baritone.

Miss Swarthout won her hearers in classic and modern Italian songs by Handel, Strozzi and Respighi, an aria from Linda di Chamounix and American songs by Klemm, Ernest Charles and Charles Cohen, which she sang with beauty of voice and style. In the familiar aria from The Masked Ball and songs by Bantock, Stickles, Guetary and Cohen, Mr. Chapman was warmly applauded for his admirable singing. Both artists were encored. The Cohen songs were both given first hearings, in manuscript, in the presence of the composer. The program was closed with a duet from La Favorita and, as an extra, the German folksong Du, Du liegst mir im Herzen. Nils Nelson was a splendid accompanist.

Following the musicale a luncheon was served, during which brief addresses were made by A. Walter Kramer, editor of MUSICAL AMERICA, Henry Hadley, Mrs. Frederick Steinway and Mrs. Harold V. Milligan, all of whom were guests of honor.

## CHAMBER MUSIC HEARD IN LOS ANGELES

### Chamber Music Organizations Vital Factors in Many New Concert Series

LOS ANGELES, Dec. 20.—Five serious and capable organizations, all imbued with the highest ideals in chamber music traditions, promise to be vital factors in furnishing good music. The newly formed Abas Quartet, Nathan Abas and Theodore Norman, violinists; Abraham Weiss, viola, and Frits Gailard, 'cellist, gave the first of three concerts in the Figueroa Playhouse on the evening of Dec. 6. The Vertchamp Quartet inaugurated a series of five programs, to be given under the sponsorship of the Los Angeles Chamber Music Society, in the Hollywood Concert Hall on Dec. 12, and the Noack group made its first formal appearance in the Biltmore concert of Paul Wittgenstein on Dec. 3.

The Abas Quartet immediately established itself as an experienced ensemble, Mr. Abas being formerly leader of his own quartet in New York and San Francisco. The group has already achieved excellent results in unanimity of expression and well-balanced blending of tone. A Haydn Quartet in D, was played in the true spirit of that master, with sensitive regard for its old world elegance. Malipiero's rugged and one-time modernistic Rispetti e Strambotti was the second item, and found the performers quite at home in this type of expression. A Beethoven Quartet in G, was the concluding number. The new organization was heard by a good-sized audience that included many musicians, who showed their approval by recalling the artists many times.

### Vertchamp Quartet Heard

For ambition and sheer audacity of purpose the Vertchamp Quartet, which played Gliere's Quartet No. 2, and Schönberg's Second Quartet with Voice. The ensemble achieved results that are apt to set the standard for the Chamber Music Society's season. The Gliere opus, especially, the second and third movements, were beautifully played, rich in color and tonal opulence, and in striking contrast to the Schönberg.

The composer, who now lives in Southern California, seems to have approached a familiar subject by an unfamiliar route. The difficulties of the Quartet were largely dissipated by nearly three months' daily practise on the part of the players, many times under the guidance of the composer. The voice, which is used in the last two movements, adds a distinct note, intruding into the picture and bringing new complications for the listener. Margaret Coleman essayed the difficult task and succeeded where other less capable, must certainly have faltered. The audience was large and quite unrestrained in applause for the players and composer. Following the concert, Mr. and Mrs. Schönberg were guests at a reception given at the home of Mr. and Mrs. Albert Vertchamp. The members of the quartet are Mr. Vertchamp and George Beresowsky, violinists; Raymond Menhennik, viola, and Sasha Borisoff, 'cellist. The quartet will play again in the course on March 6. There will also be two concerts by the Bartlett-Frankel Quartet and one by the Noack Quartet.

### Pro Musica Inaugurates Season

Pro Musica inaugurated its season by presenting Paul Wittgenstein, one-armed pianist, in recital in the Biltmore

on Dec. 3. It was an auspicious beginning, since the hall was entirely filled and interest in the occasion was heightened by the presence of Eric Korngold, whose Suite for piano, two violins and 'cello, dedicated to the pianist, was heard for the first time in America. The work is in five movements, listed as Prelude and Fugue, Waltz Groteske, Lied and Rondo, and is a worthy addition to the compositions already to the credit of the Viennese composer. Less "modern" in sound than one might suspect, Mr. Korngold does not disdain legitimate melody, but has created a work that fairly teems with charming design.

The Waltz and the Lied appear to hold the choicest moments, the former, played on muted strings and the Lied flowing in the most unrestrained fashion. The pianist had the assistance of three members of the Noack Quartet, including Mr. Noack and Jack Pepper, violinists, and Franc Luschen, 'cellist. There were many recalls for performers and composer.

### Mary Garden Heard

Mary Garden came from Paris to open her American tour in the Auditorium, in the Armitage series, on Dec. 6, and enchanted a capacity audience by a glamorous display of her many-sided art and personality. She presented a Debussy program, and gave a half-hour's talk on the life and career of Debussy. It was instructive, interesting, and in Miss Garden's usual stimulating manner. Jean Dansereau, accompanied.

Lucrezia Bori appeared under the Behymer banner on Dec. 11, with Elinor Remick Warren as accompanist, piano soloist and composer. The Metropolitan Opera soprano was greeted by a brilliant audience, which applauded her whether she sang or made a charming appeal for the support of the Philharmonic Orchestra. Of especial interest was her singing of the songs by Turina, Obradors and Nin. Miss Warren played impeccable accompaniments.

Ruth Howell, Los Angeles soprano, assisted by Hans Blechschmidt, pianist and accompanist, gave a Biltmore recital on Dec. 10. Beginning with Beethoven's aria, Ah, Perfido, Miss Howell sang three notably fine songs by Joseph Marx and works by Handel, Respighi and others. Her voice is of good quality and she brings a seriousness of purpose that placed her work upon a high plane.

Raymond E. Mitchell, formerly music critic of the Hollywood Citizen-News, has joined the staff of the Los Angeles Post in like capacity, and as editor of a music page in the Saturday issue. Mr. Mitchell is known as a composer, several of his songs appearing on the programs of prominent singers.

HAL D. CRAIN

### Hastings Symphony Opens Season Under Frank Noyes

HASTINGS, NEB., Dec. 20.—The Hastings Symphony, Frank Noyes, conductor, gave the first concert of its tenth season under the auspices of Hastings College in the Auditorium on Dec. 7. William Pfeiffer, baritone, appeared as soloist in arias from Mendelssohn's Elijah and Gounod's Faust. The orchestral portion of the program included Mozart's G Minor Symphony, Hadley's Alma Mater Overture, and Saint-Saëns's Marche Heroique.

## PITTSBURGH HAILS NOTED CONDUCTORS

### Koussevitzky Leads Boston Forces and Iturbi the Local Symphony

PITTSBURGH, Dec. 20.—Both the Pittsburgh Symphony Society and the Boston Symphony performed Beethoven's Eroica within a week. Koussevitzky has never before conducted more convincingly here. He added Mozart's Overture to The Marriage of Figaro and Moussorgsky's Pictures from an Exposition to the excellent program.

José Iturbi conducted the Pittsburgh players. He devoted the second half of his program to Wagner, the Prelude to the first act of Lohengrin, the funeral march from Götterdämmerung, and the Overture to Tannhäuser.

In Carnegie Music Hall on Dec. 13 the school directors at the Home for Crippled Children showed Pittsburgh the noble work being done at that institution. These children gave a little Christmas play, A Toy Shop, during which not for a moment was one conscious of physical defects in these actors and singers. The choral singing directed by Will Earhart was not only beautiful but very moving.

### Winifred Christie in Recital

Winifred Christie gave a good demonstration of the Moór double-keyboard piano for the Art Society on Dec. 7. She impressed us as being a musician of unusual intelligence and sincerity, and so far stirred the Art Society members that after the concert they filled the stage in their eagerness to know more about the instrument and to say a word of appreciation for the artist.

We heard the new Bach Choir for